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FAMOUS COMPOSERS AND THEIR MUSIC

EXTRA ILLUSTRATED
EDITION *of* 1901

Edited by Theodore Thomas
John Knowles Paine &
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VOL. VI

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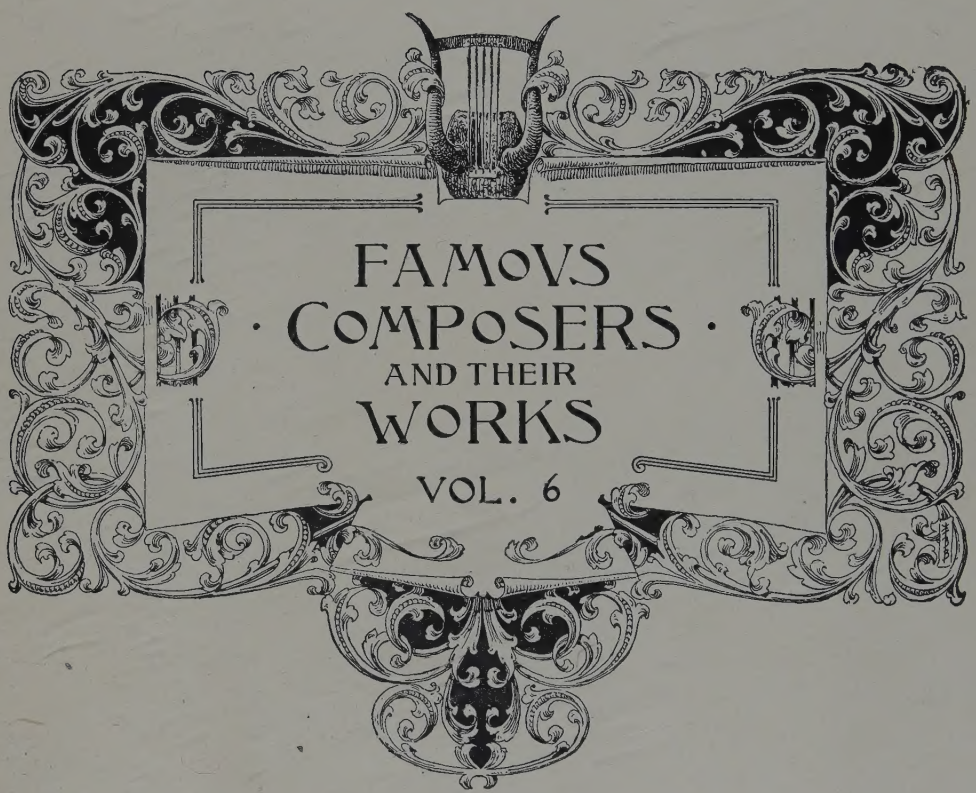


LISZT

FRANZ LISZT

IN the whole history of art there can hardly be found a personality, in which the great artist and the great man are so harmoniously united as in Franz Liszt. As a child he received the adulation of the world, as a mature artist he was loaded with wealth and honors; yet he came forth from all these temptations, without having lost any of the integrity of his character or the nobility of his disposition. Cordial and kind even to the least of his fellow artists, and always ready to help them when convinced of their earnestness, he likewise possessed the rare tact of serving without envy the greatest of his contemporaries. Though great himself, he cheerfully employed all his strength for their benefit. And if the greatest surpassed him as an artist, none could equal him in ideality, and in this respect he will long be remembered as a conspicuous example.

Franz Liszt was born in the village of Raiding, near Oedenburg in Hungary on the 22d of October, 1811. His father held for some time an office under Prince Nicolas Esterhazy, and in this position came into personal contact with Haydn and Hummel, who were engaged by the prince to conduct his orchestra. The elder Liszt recalled those glorious days in the history of art with an enthusiasm which the boy may have unconsciously imbibed, but besides this, he received from his father, who was a skillful performer on the piano and violin, practical instruction and guidance. Franz's taste for music manifested itself in his earliest childhood, he being especially fond of the piano. Thanks to the elder Liszt's teaching, his son was, at the early age of nine, able to make his first public appearance, on which occasion he played a concerto by Ferdinand Ries and an original fantasia, performing them so successfully that a number of wealthy amateurs agreed to procure him the means for further study. Accordingly his father moved to Vienna where Franz made rapid progress in composition and execution under Czerny and Salieri. In a year and a half he had improved so much that he excited great admiration at a concert of his own. This concert had, moreover, a peculiar significance for the young artist, from the fact that Beethoven was present, and at the close of the performance kissed him on the forehead. This kindly act of Beethoven has recently become a favorite theme with sentimental musical writers. It is established beyond a doubt that the great master was present at the concert. On this, as on other occasions, he probably showed himself in the concert room to please a friend, for he could not possibly enjoy the performance, being at that time (April, 1823) entirely deaf. If he embraced the small virtuoso at the close, he may have been led to give this mark of approval by the bright appearance of the child, or by watching his playing. But that Beethoven, as some extravagant Liszt biographers would have us believe, foresaw, even then, the boy's great future must be emphatically denied.

In the fall of the same year Liszt went in his father's company to Paris in order to continue his studies at the Conservatoire, which under Cherubini's direction, had become very famous. At the concerts, which he gave on the way in the larger German cities, his playing and personal appearance excited as much interest as had Mozart's long before. On arriving in Paris he learned with consternation, that on account of his being a foreigner he would not be admitted to the Conservatoire. However — and here again his youth reminds one of Mozart's youth — his father was such an earnest and judicious teacher, that Franz hardly needed any more regular musical training.

Moreover, at Liszt's first public appearance, the Parisians acknowledged his artistic maturity, as is shown in an article which appeared early in the

thirties in the *Revue et Gazette Musicale*, the chief musical journal in Paris. There we read: "A year went by during which Liszt was, so to speak, the idol of all the ladies in Paris. Everywhere he was petted and caressed. His tricks and pranks, his moods and whims were all noted and discussed everywhere; everything was considered enchanting. Though barely thirteen years old, he already excited love, caused jealousy and stirred up enmity. He was the central figure of interest in every circle of society."

His father, having resolved meanwhile to give up travelling and make his home in Paris, Franz was enabled to devote himself seriously to composition. Besides a great number of piano pieces he also wrote at this time an opera, "Don Sancho," which was actually produced at the Grand Opera, and met with the success that might have been expected. It was while engaged in writing this work that he discovered wherein his musical knowledge was still lacking, and in order to supply the deficiencies in his training as a composer he commenced to study counterpoint assiduously under Reicha's direction. At this time he experienced his first great sorrow. His father died and he was left alone in the great city, which was teeming with every kind of temptation. In his mother, who soon joined him in Paris, he found a safeguard, but of course she could not fill the place of his father, the experienced artist and man of the world. Liszt would undoubtedly have gone astray, had not his artistic earnestness and his deeply religious disposition preserved him from contact with all coarseness. He subsequently withdrew more and more from society and the musical world and devoted most of his time to scientific studies, especially philosophy and theology. When Hiller arrived in Paris in 1828 and inquired after Liszt, he was told that it would be difficult to make his acquaintance, as being tired of fame and of the world he was living in strict seclusion.

A few years later, however, Liszt again yielded to the claims of the world. After passing through a critical period he felt himself called upon to make his reappearance in the arena of art, but as a changed man. External circumstances of a peculiar nature led him to take this decisive step. The first was the appearance in Paris, in 1830, of Paganini, whose playing so bewitched him that he could not rest until he succeeded in almost reproducing on the piano the effects which Paganini produced on the violin. To do this it was of course necessary to modify and enlarge piano technique, as then understood. His acquaintance with Chopin, made the following year, was of great help to him in the accomplishment of this purpose, as was also the arrival of Thalberg. This artist came from Vienna preceded by a considerable reputation, and his perfect and very individual technique caused the greatest excitement among music lovers in Paris. All this was a challenge to Liszt to leave his retirement and appear again before the public. Nothing was further from his mind than professional envy, for his career from beginning to end shows that this fault was entirely foreign to him. He was impelled merely by the natural human desire to test his powers. And in this contest he had not risked too much; for it appeared that he was not only complete master of Thalberg's technique, but that he could so spiritualize it, that the performance of his rival seemed bare and cold beside his own. Rellstab of Berlin concurred with the Parisian critics in expressing this opinion. "Liszt," he says, "includes Thalberg wholly in himself. If he does not give us just the same thing, he could easily do so; any difficulty which Thalberg is able to solve, he could likewise conquer. The opposite is not true. Thalberg's art is like a harmoniously developed, exquisitely beautiful body without soul; everywhere we find symmetry, firmness, repose, grace and strength; yet it does not possess that charm which a high spiritual nature lends to the body. Liszt's art has this quality in such a high degree, that we might call it, compared to Thalberg's, art with a soul."

The triumph which attended his tour through Europe, in the following year, may be characterized here by the mention of a few significant events. In Leipsic, where he made his first appearance in 1840, he received an enthusiastic reception from the public and also from the two leading musicians, Mendelssohn and Schumann. The former wrote to his mother,[1] "Liszt has the most intense musical feeling. In this respect, I believe, he is unequalled. In fact, I never before saw a musician so thoroughly imbued with music. It seems fairly to flow from his finger tips." In a letter written by Mendels-

[1] Letters written between 1833–47. Page 225.

sohn to his betrothed, we read, "I spend almost all my time with Liszt. How marvellous is his playing! Now daring and wild, and again so delicate and ethereal that it surpasses anything I ever heard. * * * * This morning I wished for you. He played from the Novelettes, the Fantasia and the sonata in a manner that deeply thrilled me; and although many passages were rendered differently from what I had intended, yet the performance was characterized by a felicitous delicacy and boldness of expression, such as even Liszt himself is not always able to attain. Every day Liszt appears greater to me, to-day he played again in such a way that we all trembled with emotion and delight."

But it was in Berlin, which then had the reputation of being very critical and reserved, that the Liszt enthusiasm reached its climax. When the composer left the city, all the students for whom he had given several benefit concerts, formed in procession and accompanied him to the next post station. Half the populace was in the streets waiting to wave a last farewell to the famous guest, who headed the procession in a carriage drawn by six horses. While driving, the king accidentally got into the midst of the throng and was hardly noticed, a circumstance, which, according to Varnhagen, caused some ill humor at court that evening.

LISZT IN HIS THIRTEENTH YEAR.

From a lithograph at the Paris Opera by Leprince — 1824.

Of far greater significance, however, than all this, are two episodes from Liszt's career as a virtuoso, which bear witness to his greatness as man and artist.

The first happened in 1842 and concerns his assistance in the erection of the Beethoven statue in Bonn. This enterprise, which had been planned immediately after Beethoven's death, seemed on the point of failure in that year, for just as success appeared certain, a pecuniary difficulty arose and the expectation of securing necessary funds from the German people was disappointed. In this emergency a friend in need appeared in the person of the Hungarian musician, Franz Liszt, who in his concerts had already shown himself the champion of Beethoven, in the face of cold and antagonistic audiences. He expressed his willingness to bear the entire expense of the monument,

the sum necessary being 18,000 thalers. But he did more than that; he interrupted his concert tour and settled for several months in Bonn, in order to devote all his energy to the rehearsals of the music for the festival, which was to take place at the unveiling of the statue, and which proved a great success under Spohr's direction.

Although by this act Liszt won the right to be classed among German artists, yet Hungary may claim him with equal justice, as the following episode will show. He had been away from his native land almost fifteen years, when suddenly one day in Venice news came to him of the terrible floods which had afflicted the inhabitants of the Hungarian capital. Now, although Liszt was accustomed to regard France as his country, yet at the thought of the misfortunes of his compatriots, he felt his kinship with them; the meaning of the word "fatherland" became suddenly clear to him, and he wrote in a letter to L. Massart, "In spirit I went back over the past, I looked into my inner self and discovered with inexpressible delight the whole treasure of childhood's memories, pure and unspotted." He hastened at once to Pesth, gave a series of concerts for the benefit of the sufferers, and had the satisfaction of bringing relief and comfort to thousands of needy people.

The boundless enthusiasm with which Hungary expressed its gratitude to its benefactor, both as man and artist, rewarded this noble act. At the same time the composer's sojourn in his country was of great artistic benefit to himself, for he became better acquainted with the national music of Hungary—the music of the gypsies. Even when a child he had been deeply impressed by the violin playing of a gypsy artist named Lihary, whom he heard in Vienna. This gypsy music now became to him an object of deep study, and he recognized the great beauty of its melodies, which, differing entirely from the music of civilization, possess melancholy harmonies and rhythms, now blending dreamily, now rushing along with irresistible impetuosity. Wishing to become thoroughly familiar with this music, Liszt was not content to listen to the performances of the orchestras in the city, but sought the roving people in the woods on the Pussta, and by spending whole days in personal intercourse with them, he became imbued with the romance of their lives and customs. All that he gathered there he imparted to the musical world in his "Hungarian Rhapsodies," performing the task much more faithfully than all the composers who before him made use of Hungarian motives. In utilizing Hungarian themes, Haydn, Schubert, and others had partly obeyed the bent of their own individuality, and partly conformed to the taste of the times, but in so doing they sacrificed a large share of the national character. Liszt, however, lets the gypsies speak in their own musical idiom and in so doing directs our attention to that source whence alone art may receive refreshment and renewal—Nature and the life of the people.

For ten years Liszt travelled in triumph through Europe. Then he could no longer resist the strong desire to rise to a higher plane of his art than was possible in his unsettled life. As early as 1846 he had been appointed court capellmeister in Weimar, without, however, assuming any definite duties. But in the following year, in view of the marks of friendship which the grand duke had bestowed upon him when a guest, Liszt resolved to exchange the piano for the conductor's baton and to settle down in the Thuringian capital, which, though small, was remarkable in the history of art. In the month of November, 1847, he entered upon the duties of his new office and began at once to display an extraordinary activity in the most diverse departments. As conductor he succeeded in raising Weimar, in spite of the modest means at his disposal, to an important position, recognized by musical circles throughout Germany.

Without neglecting his ordinary duties, he was ever planning to enlarge the musical horizon of the public by presenting new and valuable compositions. It was owing to his zeal that Berlioz became known in Germany as an operatic composer, and that the most gifted among the younger generation, Joachim Raff, Peter Cornelius and others were able to obtain a hearing for their first compositions. But Liszt's greatest claim to merit rests on the performance of Richard Wagner's "Lohengrin." Every reader of the latter's biography must have noticed what a sympathetic interest Liszt took as early as 1840 in Wagner's efforts, and how, after Wagner's exile from Dresden, the Hungarian musician became the guardian angel of the German artist. In the next year Liszt felt called upon to appear publicly as the champion of his exiled brother

A MATINÉE WITH LISZT.

A spirited sketch by Kriehüber. Liszt playing Beethoven's C sharp minor Sonata to Berlioz, Czerny, Ernst and the artist.

artist, and he succeeded in so successfully conducting a performance of "Lohengrin," (Aug. 22, 1850) that all Germany rang with its praises.

LISZT'S LIBRARY AND MUSIC ROOM AT WEIMAR.

Concerning this first performance of "Lohengrin," Wagner writes in his "Communication to my friends:" (Complete works V. 414), "One day, toward the close of my last visit to Paris, I sat brooding over my misfortunes, for I was ill, miserable and almost in despair, when I happened to glance at the score of my almost forgotten 'Lohengrin.' I was grieved to think that those tones would never be heard. I wrote two words to Liszt, who in reply announced that the most extensive preparations, considering Weimar's means, were being made for the performance of the opera. The best that man could do under existing circumstances, in order to render the work intelligible to the people, was done; but error and misconception made the desired success very difficult to attain. Liszt saw at once what must be done to supply deficiences and render the work more intelligible. He explained to the people his impression and conception of the opera with convincing eloquence, and success crowned his efforts."

Liszt now appears in the new aspect of author. During the years spent in Paris he had already shown himself as a writer in connection with his scientific studies, and during his travels his literary talent had been further developed, as may be seen by numerous letters addressed to his friends in Paris. These letters were written in a brilliant, sparkling style and give proof of unusual powers of observation.

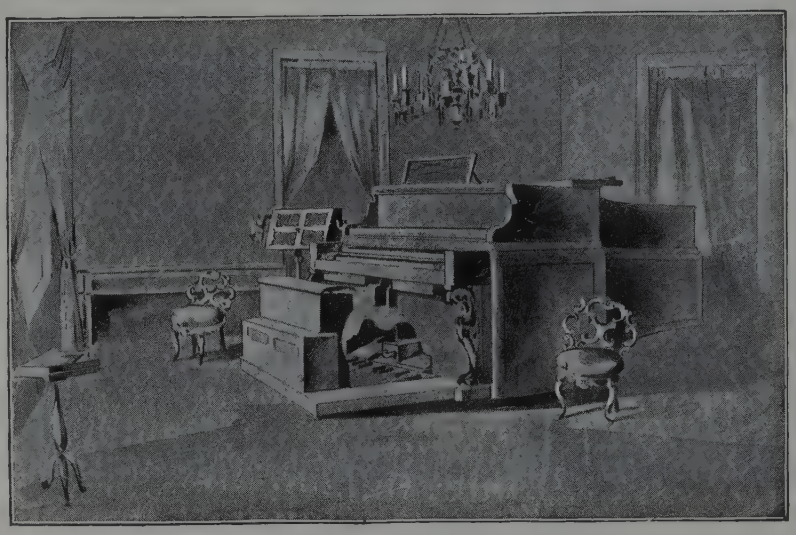
In the quiet atmosphere of Weimar, so conducive to mental concentration, Liszt's literary advancement as well as his musical activity, received a fresh impetus. There he wrote his two most important works, "Frederic Chopin" and "The Music of the Gypsies" (Des Bohémiens et de Leur Musique en Hongrie). The first is a memorial address over his friend's grave, and is full of intelligent sympathy and warm enthusiasm; the other a richly-colored description, based on thorough study of the strange, nomadic people and their intensely characteristic music. He wrote several very valuable essays on German musicians and their compositions, one on Richard Wagner, whose "Flying Dutchman," "Lohengrin," "Tannhäuser" and "Rheingold" are brought before the reader's mind by a thorough and sympathetic analysis; other essays are on Beethoven, Weber, Field, Schubert and Mendelssohn. He also wrote on Berlioz and Schumann, who were at that time unappreciated. His larger literary works are on more general subjects, such as, "The Position of Artists," "The Church Music of the Future," and "The Goethe Memorial," and what excites our admiration in these essays is not merely the brilliant, masterly criticism, but also the warm human sentiment toward art and fellow artists, feeling expressed in every line. Thus Liszt's writings not only furnish instruction to the artist, but they are a source of recreation and inspiration for all, though the characteristic, extravagant style, in which they are written, may not find favor with academic judges.[1]

We shall speak later on of what Liszt accomplished as composer during the years spent in Weimar. Here we will only mention, that in spite of his many occupations, he still found time to be an earnest and loving teacher to the many

[1] Liszt's works are written in the French language with which his life and education had made him most familiar.

younger artists who gathered about him. Liszt did not give up teaching until the last year of his life, and the number of pupils who received instructions from him in piano playing, conducting, and both literary and musical composition, amounts to several hundred.[1]

Among the most noted are Anna Mählig, Sophy Menter, Amy Fay, Adele aus der Ohe, Charlotte Blume Ahrens, Caroline Montigny Remaury, Hans von Bülow, Karl Klindworth, William Mason, Leopold Damrosch, Walter Bache, Carl Tausig, G. Sgambati, G. Buonamici, Hans von Bronsart, and among the more recent ones, A. Siloti, R. Joseffy, B. Stavenhagen. In her letters to friends at home, Amy Fay gives a graphic description of Liszt's method of teaching: "Nothing could exceed Liszt's amiability, or his painstaking care, and instead of frightening me he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I have had. One feels so free with him, and he develops the very spirit of music in one. He does not keep nagging all the time but he leaves you your own conception. Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of all the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He does not say anything about the technique. That you must work out for yourself. * * * * * Once when a pupil was playing a melody rather feebly, Liszt suddenly took his seat at the piano and said: 'When *I* play I always play for the people in the gallery (by the gallery he meant the cock-loft where the rabble sit), so that those persons who pay only five groschen for their seat may also hear something.' Then he began, and I wish you could have heard him! The sound did not seem to be very loud, but it was penetrating and far reaching. When he had finished, he raised one hand in the air and you seemed to see all the people in the gallery drinking in the sound. He presents an *idea* to you, and it takes fast hold of your mind and sticks there. Music is such a real and visible thing to him, that he always has a symbol instantly in the material world to express his idea. * * * * No matter how beautifully we play any piece, the minute Liszt plays it, you would scarcely recognize it. His touch and his peculiar use of the pedal are two secrets of his playing, and he seems to dive down into the most hidden thoughts of the composer, and bring them to the surface, so that they gleam out at you one by one like stars."



LISZT'S ORGAN ROOM AT WEIMAR.

These remarks also apply in many ways to Liszt the conductor. He expected his orchestra to master technical difficulties, unaided, to show by their playing the true spirit of the music. As with his pupils, he left much to the individual conception of the musicians, instead of treating them like a body, trained with military precision. In order to carry out in this way his artistic ideas, Liszt of course required a peculiar earnestness on the part of the performers. If this were absent, if every member of the orchestra did not exert himself to the utmost to follow the leader's intentions, especially as Liszt was accustomed to change the tempo whenever he saw fit, then the performance would sometimes prove a failure. These failures were eagerly welcomed by the representatives of the older school of conducting, the knights of routine, who tried to prove thereby the master's incompetence as a conductor, in spite of the

[1] Göllerich gives a complete list of their names in his biography of Liszt, published by Reclam in Leipsic.

brilliant manner in which his ability had been demonstrated on other occasions.

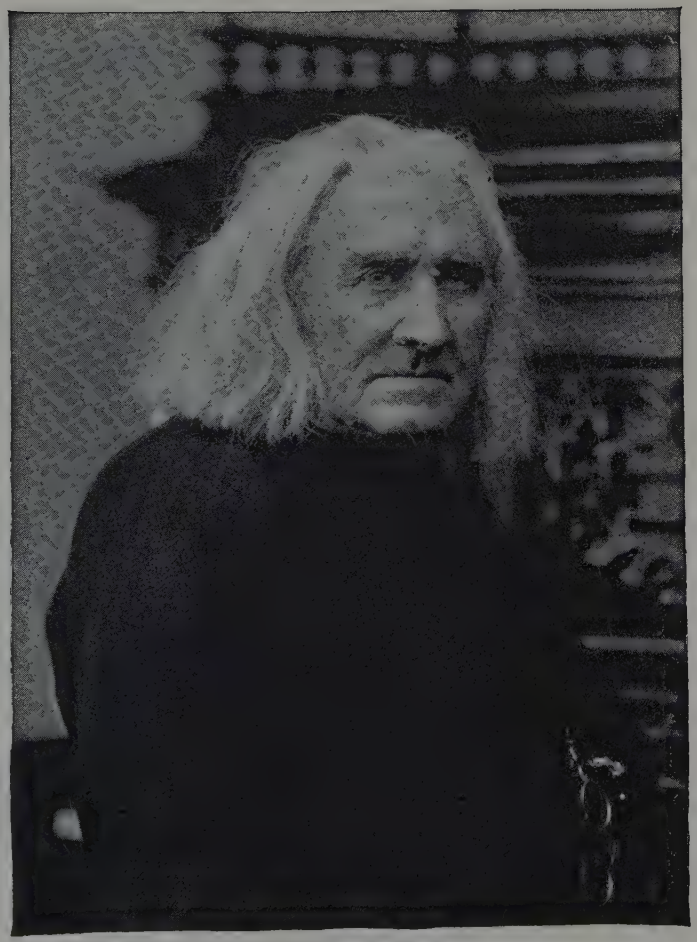
The attacks made upon Liszt were particularly severe after the musical festival in Karlsruhe, (which he directed in 1853) and this led him to express his principles publicly in a letter addressed to R. Pohl who had it published. It was afterwards printed in his Complete Works. (Vol. V. 227.)

In this short but significant epistle, Liszt tells us that in order to adequately render orchestral masterpieces, progress is needed as regards emphasis, rhythm, phrasing, and in the general distribution of light and shade. He says that if a conductor has this advanced style, there is established between him and the musicians a much closer relation than would be possible were he merely an inveterate time-beater, and that a conductor's duty is to make himself apparently superfluous, keeping in the background as much as possible; for, as the composer pertinently remarks in closing, "conductors are pilots, not oarsmen."

To the detriment of musical progress, especially in Weimar, Liszt's activity as capellmeister came to a sudden and premature end. On more than one occasion he had convinced himself that the majority of the theatre-goers in Weimar were not able to follow him in his chosen path. To this conviction was added the enmity of Franz Dingelstedt, who was appointed superintendent of the court-theatre toward the close of the fifties, and led the opposition against Liszt, in spite of the fact that the composer had been instrumental in securing his appointment.

The crisis came through the performance of an opera, "The Barber of Bagdad," written and composed by one of the master's pupils, Peter Cornelius, and carried through by Liszt in spite of all obstacles. Although dramatically weak, the work contained many literary and musical passages of great beauty. But it was received with such marked disfavor by the audience, that Liszt had to abandon the hope of establishing better relations between himself and the public, and he therefore handed in his resignation as conductor. Soon afterward he directed his steps toward Rome, intending to make his home there, and after a short interval (1861) the musical world heard with astonishment that he had taken orders. Many people still remember the comment this step occasioned, the unintelligent criticism and even ridicule, which it met with everywhere. People did not take the trouble to follow the development of the artist, or they would have found that his conduct was consistent with his character. The following passage from his father's journal shows how keen was his religious feeling even in childhood: "From a child Franz had a strong religious bias and his intense artistic feeling was blended with a sincere and child-like piety." When he became a young man this tendency grew so strong that his father was obliged to exert all his influence to keep him from carrying out his intention of giving up music in order to enter the church. In the thirties he fancied for a while that he might find satisfaction for his religious longings in the communistic teachings of St. Simon, which were then the chief topic of conversation in Paris. About this time Heinrich Heine, the most merciless scoffer, wrote in one of his Paris letters in reference to Liszt's spiritual condition, "This insatiable longing for Light and Deity is ever praiseworthy; it is a sign of a religious nature and a love of holiness." If any further explanation of his decision to withdraw from the world is required, we need only recall the painful experiences and heart-wounds which he had received in the battle of life. His connection with the Countess d'Agoult whose acquaintance he made in Paris, had to be severed on account of incompatibility of temper. From this union three children were born, only one of whom survived him, *i. e.* Cosima, who was first married to Hans von Bülow, then to Richard Wagner. A liaison of an entirely ideal character with the Princess Caroline of Wittgenstein, also had an unsatisfactory ending; for the ardent desire of both parties to be united in marriage had to remain unfulfilled, because the pope refused his consent to the legal separation of the princess from her husband

In view of these circumstances, who can be surprised that Liszt should have sought consolation for his many disappointments of his inner life in a closer union with the church, especially as this did not interfere in any way with the free exercise of his musical gifts; for he only took the so-called lower orders, with the title of abbé. During the twenty-five remaining years of his life, he continued to serve it with unfailing fidelity. As a composer he devoted himself thenceforth almost entirely to sacred music, and enriched its literature with many



LISZT IN HIS SEVENTY-FIFTH YEAR.

Reproduced from a photograph by W. D. Downey, London, 1886.

LISZT IN HIS THIRTIETH YEAR.

Reproduced from a daguerreotype.

works of greater or less importance, (of which we shall speak later on). As a teacher he was still more active than before. In Rome, as well as in Pesth, where he spent a few months every year, having accepted the honorary office of president of the Music-Academy, he was ever surrounded by a large circle of pupils. To Weimar, however, they flocked every spring in still larger numbers. It was Liszt's custom to spend the summer season there, in a house presented to him by the grand-duke, and situated near the splendid park in the court gardens. For all his pupils, provided he found them possessed of a certain degree of talent and an earnest ambition, he had a cordial welcome and freely gave them advice and assistance. He was not merely a teacher but a fatherly friend to them, and they repaid him with boundless affection and veneration. It is a well-known fact that Liszt's teaching was all gratuitous, although his means were modest. Of the wealth acquired on his concert tours he made over a part to his children during his lifetime, each receiving 100,000 francs, while the remainder was spent in satisfying his love of doing good, which amounted almost to a passion.

The affection and veneration shown for the man and the artist extended far beyond the circle of his pupils. This was shown most clearly at the annual reunion of all the German musical societies, of which he was always the honored head and centre of attraction. He himself had founded this society in 1859, with the assistance of Franz Brendel, the musical writer, for the purpose of bringing unknown composers and their works into notice, and it was a great satisfaction to him to watch its growth from year to year, and to see it constantly approaching nearer its ideal aim.

In the last ten years of the master's active, eventful life, there are three important incidents that require special mention. In 1876 he saw completed the work in which he had so earnestly co-operated, to which for years he devoted himself body and soul,—the festival at Bayreuth. Until the publication of his correspondence with Wagner, it was never fully known what a share he had in the success of the gigantic enterprise. Hence it was no more than justice when, at the banquet given at the close of the first Nibelungen performance, Wagner designated him as the one, without whose assistance, the execution of the mighty project would have been impossible. Later in 1882, it became Liszt's privilege to listen to his friend's swan song, the performance of "Parsifal." Finally, in the spring of 1886, being then 74 years old, he still possessed sufficient physical and mental energy to accept an invitation from his friends in Paris and London, to visit the scenes of his former triumphs. In both cities he won fresh laurels as composer, and even as pianist at private concerts. After a performance of his "Holy Elizabeth," which may be characterized as a sensational success in the broadest sense, he left England with the intention of seeking rest from the fatigues of the journey in a prolonged visit to the castle of his compatriot, the painter Munkaczy. But he did not find the needed rest and returned to Germany in broken health. In Sondershausen, where he attended all the meetings of the Artists Reunion and had the pleasure of listening to a superb rendering of his oratorio "Christus," his condition caused much anxiety. During a temporary improvement in his health he undertook the journey to Bayreuth in order to attend the festival. Here, in spite of his physician's warning, he could not be deterred from attending a performance of "Tristan." Almost immediately afterward he was taken ill with pneumonia which in a little more than a week resulted in his death (July 31, 1886).

To his friends and admirers at a distance the news of his death came so unexpectedly, that but few of them were able to follow his body to the grave. But the inhabitants of Bayreuth, as well as the strangers who had come to the festival, joined in a solemn funeral procession, and when his earthly remains were laid away in the churchyard in Bayreuth, every person present must have felt that a great and noble man had departed from the world.

Liszt's compositions are so numerous that only the most important among them can be mentioned here. According to August Göllerich, his biographer, the master left 1233 compositions of which 1122 have appeared in print.

Among these the piano pieces must be considered first, if only for chronological reasons. They may be classed as original compositions and transcriptions of the works of other composers. This division cannot be strictly maintained, how-

ever, because Liszt's transcriptions reflect his individuality so strongly that they may fairly be called his own creations. This can be seen in the "Soirées de Vienne," where he uses Schubert's melodies in such a way, that the term transcription hardly applies to this work; neither is it appropriate in the case of the "Hungarian Rhapsodies," for though the motive, with the characteristic and frequent use of the augmented second, and the constantly recurring final cadence, caught from the gypsies, yet in their artistic construction and elaboration they betray in every measure the independent creative musician. In his "Spanish Rhapsodies" the creative artist reveals himself more clearly yet, and they stand still higher as works of art, because of the insignificance of the material from which they were produced. The same may be said of his numerous operatic fantasias, in which he displays a marvellous faculty for discovering at once the most important feature of any given composition, musically and dramatically, and by his interpretation enhancing its musical value. Liszt's many transcriptions of songs, especially Schubert's, are not so independent, but are yet pervaded by individual creative power. In these the piano, as for instance, in Schubert's "Erlking," and Schumann's "Dedication," is raised far above its original narrow sphere and becomes almost the rival of the human voice. Liszt's art as a transcriber reaches its highest point when, in the presence of one of the "greatest," he represses his own individuality, and undertakes to substitute his ten fingers for a whole orchestra. With his transcriptions (for the piano for two hands) of Beethoven's symphonies, including the ninth; of Berlioz's "Symphonie Fantastique," and the symphony, "Harold in Italy," in which he retained the original solo part, played by the viola; the "Spinning song" from the "Flying Dutchman," and the "Arrival of Guests at the Wartburg," from Wagner's "Tannhäuser," Liszt has shown that nothing is impossible to the piano, and that this remarkable instrument, though in many respects inferior, is yet able to fulfill its mission, namely, to reflect the musical universe.

If we now turn to Liszt's original compositions we shall find that there are also two groups. In the first, technique is given the prominence, while the second aims at the representation of poetic ideas. But this distinction cannot be carried out strictly, because the works of the first group are without exception also poetic, and those of the second are also suitable for studies. Among the former are the Paganini studies, in which technique was the composer's chief object, and yet what poetic charm they have, especially the favorite study, "The Campanella," after the manner of the finale of Paganini's second concerto. As for the "Etudes d'Exécution Transcendantes," such as "Ricordanza" (No. 9) and "Harmonies du soir" (No. 11), the two studies called "Waldesrauschen" and "Gnomenreigen," are they not likewise mental pictures of irresistible witchery?

On the other hand, the works of the second group must be considered as the high school of piano technique. No pianist of the present time can claim to have mastered technique, until he has tested his touch and his execution on Liszt's two concertos in E flat major, and A major, and on the mighty B minor sonata. Of the latter Wagner wrote, after hearing it for the first time, "A little while ago you were with me. The sonata is beautiful beyond conception, grand and graceful, profound and noble, like yourself. It has moved me so deeply that I cannot express all I feel. Thank you a thousand times for the great enjoyment you have given me." But in perfecting his technique and his taste the ambitious piano player needs the smaller works of Liszt as well as the greater. Among these are the "Consolation" in which the sentimental trait in Liszt's nature finds its fullest expression, and also the "Années de Pèlerinage,"—a series of fascinating tone-pictures, wherein he tries to reproduce the impressions received from nature and works of art during his travels in Italy and Switzerland.

Among Liszt's orchestral compositions we must mention first the "Symphonic Poems," which were written in Weimar, and published between 1850 and 1860 by Breitkopf and Härtel in Leipsic. In their conception Liszt was guided by the conviction that in the symphony, as developed by Haydn, Mozart and Beethoven, the highest degree of perfection had been reached, and that a new form must be found, if in this field anything worthy the name of symphony was still to be produced. Berlioz had already felt this necessity and endeavored to enlarge the scope of the symphony as left by Beethoven. But as he took the Ninth Symphony for his point of departure he naturally did not succeed in going beyond his predecessors. Liszt's idea was still more radical

in its operation, as demonstrated by R. Pohl, "The culminating points in musical evolution." He said very truly: "In the form of Beethoven it is simply impossible to go any farther, to produce anything greater. But in this way we cannot make any progress at all, we are merely moving around in a circle. Hence it is our duty to seek new forms, which must of necessity still be based on Beethoven." In Liszt's case, also, the Ninth Symphony was the starting point for the invention of a new form, more especially the last part, which was then treated contemptuously by classic composers. It represents the great free variation form, because in it all the different moods of Schiller's poem are evolved from variations on the one motive: the song "Freude, schöner Götterfunken," is presented in an ever changing light, generally by means of rhythmic changes, as triumphal march, battle theme, thanksgiving chorus. In connection with this form, which serves as musical illustration and also as poetic interpretation, Liszt found another which he called symphonic poem. This form, justified by the fundamental principle underlying it, has already demonstrated its quickening influence on the musical productions of the younger generation in spite of the opposition of academic judges.

In his treatise on Liszt's symphonic poems, Wagner also insists on the necessity of shaking off the trammels of the older forms and points out that the limitation incident upon clinging to them had already been felt by the great masters. This is particularly evident in Beethoven's overtures. "The composer knew that his music could be made to express a great deal more; he felt himself able to carry out the idea of development, and nowhere do we learn this with more certainty than in the great overture to Leonore. Is there anyone capable of comprehending such a work who will not agree with me, when I characterize as feeble the repetition of the first after the middle part, by which the meaning of the work is so distorted as to become unintelligible. This is all the more true because in the other parts, and especially at the end, the master concerned himself only with the dramatic development. Whoever possesses impartiality and appreciation enough to recognize this, will be obliged to acknowledge that the fault could only have been avoided if that repetition had been entirely omitted. This would have meant the overthrow of the original form of the overture, *i. e.* the purely thematic original symphonic dance form, and would have led to the construction of a new form.

"But what should the new form be? Obviously the one demanded by the subject and the delineation of the development. And what should the subject be? A poetic motive. Hence — prepare to be startled — program music."[1] The playful irony at the end of this letter, addressed to a friend, was not without significance, for at the time when the symphonic poems first appeared, program music, *i. e.* the delineation of a subject by means of music, bore in fact the worst possible reputation. This was not wholly without reason, for the descriptive power of music had been for some time badly abused. This abuse began with Kuhnau, who was chorister of St. Thomas' in Leipsic, and predecessor of Sebastian Bach in that office, and who undertook to portray on the piano various incidents from the Old Testament. The same principles were observed down to the beginning of our own century, when, in accordance with the warlike spirit of the times, people tried to represent all sorts of battles by means of music, and even Beethoven shared in the general tendency and wrote his "Battle of Vittoria." But what horrified the classic critics even more than program music was the form of the symphonic poems, for in order to follow closely the thought of the poets, Liszt had not only discarded the usual division into different parts, but in the grouping and elaboration of the theme, paid no heed to the laws governing the sonata form, which were considered inviolable. Finally the critics, and with them the majority of the public, ever averse to innovations, refused to

[1] Beethoven's great overture still continues to sway the hearts of the people in spite of Liszt's criticism of its form, and time has disproved his judgment that the monothematic symphonic poem would supplant the regular symphony of manifold themes, and strongly contrasted movements. On the contrary, since he wrote these words, wider and deeper enthusiasm has been shown in the concert room by the new symphonies of Schumann, Brahms and other contemporary composers than the symphonic poems of Liszt and his followers. Nevertheless all true lovers of musical progress have reason to be grateful to Liszt for the introduction of a new form which has taken a permanent place in instrumental music, though a less important one than the symphony.

Even Liszt turned to the older and grander form when he chose for his music such profound poetical themes as Dante's Divine Comedy and Goethe's Faust. (EDITOR.)

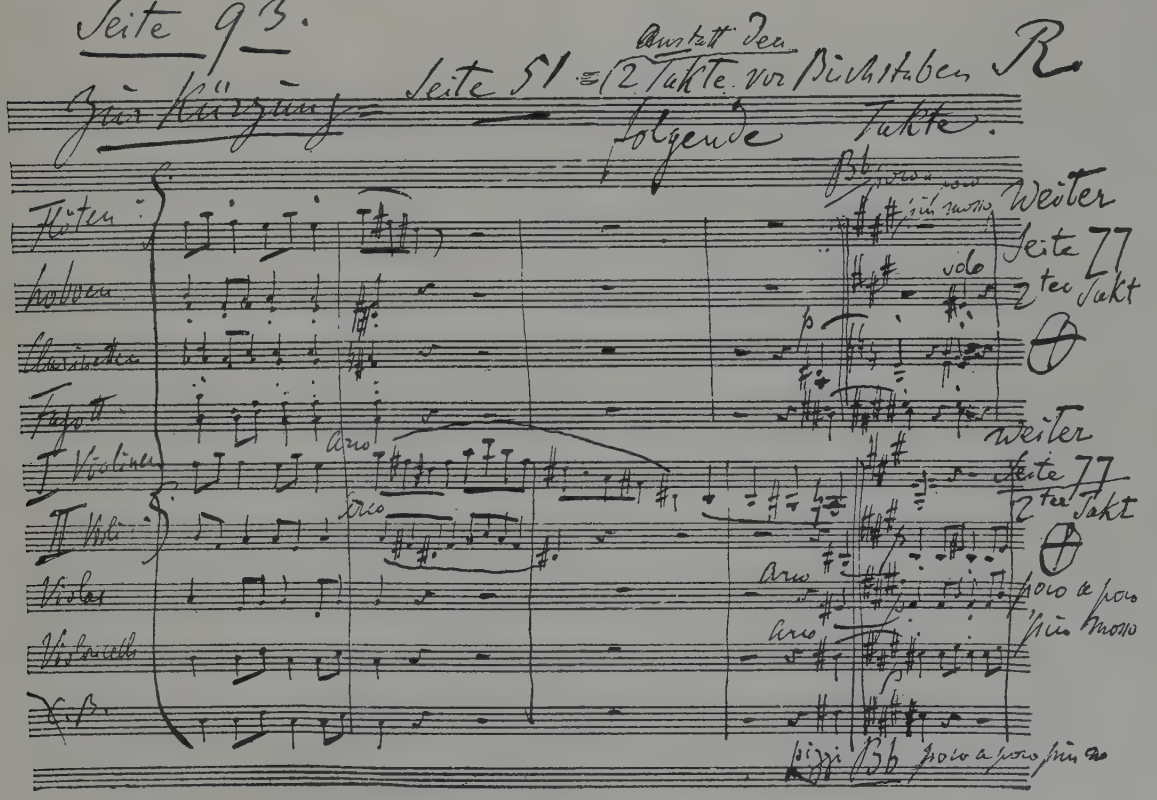
Ihr Mozart Blatt, habe ich nicht erhalten
Schreiben Sie mir gelegentlich wo ihre
Arrangements v. Schumann's Werken
erschienen. Ich werde mir dieselben
anschaffen.

Mit ausgezeichneter Hochachtung
freundlichst ergeben
F. Liszt

3ten Februar. 83. Budapest

Carl Klauser.

Farmington Conn.



Fac-simile of autograph letter and musical manuscript written by Franz Liszt.

acknowledge that the composer, who for so many years had been known as a pianist, possessed the ability to fill those new forms with the requisite meaning. In a word, the circles whose words were law, denied Liszt's talent as a composer,[1] and so it happened that for years after their first appearance they were never given in the concert room. By slow degrees the general public came to recognize that a program, serving as a preface to such instrumental compositions as these by Liszt, does not interfere with the creative force of the composer, but is rather a help, and also assists the comprehension of the listener. Then, as it always happens with pioneer workers in music, the ear gradually became accustomed to the many strange, harsh features of Liszt's music, and the symphonic poems finally won universal recognition. The symphonic work on Victor Hugo's "Ce qu'on entend sur la Montagne," is highly poetic. The "Lament and Triumph of Tasso" is a striking portrayal of a poet-nature vainly striving for recognition, until transported by the reward of victory. "Les Préludes" (after Lamartine) is descriptive of joy and sorrow, the calm and struggle of life, which itself in turn is nothing but a series of preludes to that unknown song, whose first solemn note is struck by death. In the "Orpheus," "Prometheus" and "Mazeppa" we see reflected, now the serenity and again the surging passion of Liszt's nature. Besides these symphonic poems are the "Festklänge," the "Héroïde Funebre," "Hungaria," "Hamlet," "The Battle of the Huns" after Kaulbach's painting (a wild battle-scene in which the victory remains at last with the Christians), and the "Ideals" (after Schiller's poem). Another work of equal merit deserves mention in connection with the symphonic poems, namely, two espisodes from Lenau's "Faust" called "The Ride by Night" and "The Dance in the Village Inn," (Mephisto Waltz). The last was also arranged for piano and in this form it is known to all piano players.

Two symphonies in which he reached his highest point as instrumental composer mark the transition between Liszt's purely orchestral works and those for orchestra and chorus. The first is a work in two parts on Dante's Divine Comedy and the second a symphony in three characteristic pictures on Goethe's "Faust;" both these works employ a final chorus. In this case the abundance of the material induced the composer to abandon the form used in the symphonic poems and return to the cyclical form, but the separate parts are treated with freedom. The first movement of the Dante Symphony portrays hell; the two sharply contrasting principal motives were suggested by the words of the poet, "Lasciate ogni speranza voi ch' entrate," and "Nessun maggior dolore che ricordarsi del tempo felice nella miseria." The subject of the second movement is purgatory with its purifying and elevating power, leading to the propitiatory ending "Magnificat anima mea," sung by a chorus of women. In the "Faust" symphony Liszt shows his whole power as musical delineator. In the first part (Faust) he portrays the heart of man torn by the sorrow of the world and longing for deliverance; in the second (Gretchen) the child-like innocence and devotion of a virgin's soul; in the third (Mephistopheles) we see a caricature of the divine side of Faust's nature, represented by grotesque, rhythmical distortions of the themes of the first part. But the listener is not left in a hopeless, despondent mood, which is the case in Berlioz's "Symphonie fantastique," for as in the Dante symphony, so here the redeeming element of noble womanhood triumphs at last. A solemn male chorus, with tenor solo, sings the closing words of the second part of "Faust" and gives to the work a solemn conciliatory ending.

> All things transitory but as symbols are sent,
> Earth's insufficiency here grows to event.
> The indescribable here it is done,
> The woman-soul leadeth us upward and on.

Among the secular compositions for chorus and orchestra written in Weimar, the following are the most important: Schiller's "An die Künstler" (To Artists), for male voices with orchestra, and the choruses to Herder's "Prometheus Unbound" (with explanatory text by R. Pohl), composed for the Goethe and Herder celebration held in Weimar in 1850. The chorus of the reapers has become very popular. In this connection his numerous songs, which were also written in Weimar, must not be forgotten. Liszt, as a composer of songs? one might ask, — surprised to find an artist born in Hungary and educated in France, the representative of such an essentially German form of

[1] Robert Schumann did not share this opinion. When Liszt's first studies appeared, he wrote, "I am fully convinced that if Liszt with his eminently musical disposition had devoted to composition the time he gave to playing, he would have become a distinguished composer."

CARICATURE FROM THE HUNGARIAN COMIC PAPER, "BORSZEM IANKÓ."

He appears with the smile of conscious superiority, tempered by the modesty of his garment (as abbé). Tremendous ap plause.

The first chord — R-r-r-r-rum! —Looking back, as if to say: "Attention,— I now begin!"

With eyes closed, as if playing only to himself. Festive vibration of the strings.

Pianissimo. Saint Assisi Liszt speaks to the birds.— His face brightens with holy light.

Hamlet's broodings; Faust's struggles Deep silence. The very whisper becomes a sigh.

Chopin, George Sand, Reminiscence, Sweet youth, Moonlight, Fragrance and Love.

Dante's Inferno. Wailings of the condemned—(among them those of the piano.) Feverish excitement. The tempest closes the gates of Hell.—*Boom!*

He has played; not only *for* us but *with* us. Retiring, he bows with lofty humility. Deafening applause. *Eviva!*

art. Liszt touched on this point in a letter written to George Sand, wherein he defends his position as German composer as one "who was born of a German mother and felt German thoughtfulness and German fervor to be his by right of birth." Moreover, if we take into consideration the fact that in Liszt's youth the mental life of his Hungarian fatherland had a thoroughly German character, and that he received his first serious artistic impressions in Vienna, we must concede to him the right to take his place beside the representative German song composers. To be sure the great majority of his songs are quite different from the older models, for here, too, Liszt clings to the principle of program music, striving to reproduce the mood called forth by the poetry, rather than the poetry itself. This is true, for instance, of Heine's "Loreley," the slight popular ballad, which in Liszt's hands develops into a broadly executed tone-picture of tragic grandeur. Besides songs like these, which Frederic Nieck appropriately called improvisations "in which the declamatory principle determines absolutely the musical form, and the style fluctuates between recitative, aria and scena," we find not a few in which he skilfully uses the older, less developed form. The familiar song, "It must be very wonderful," is a good example of this form.

In his sacred music, the consideration of which will close this review of Liszt's compositions, the master followed a new course of his own with the same impulse as in his orchestral compositions; a course which he had planned long before, as we learn from his life. In his important sacred compositions, written after he left Weimar, he simply fulfilled the program which he had marked out in 1834, in a treatise "Concerning the sacred music of the future," of which only a fragment has been preserved. "Religion and music," he says, "must form a new alliance, for the revival of true piety and religious life. This music is not to serve any special creed, but to be founded on human nature, — at once dramatic and holy, grand and simple, fiery and restful." Puritanical critics may object to these principles and declare qualities like dramatic, splendid and fiery to be incompatible with sacred music, yet they must acknowledge that the first great sacred compositions which Liszt brought before the public do fulfill these conditions. I refer to the "Grand Mass" (for the solemn dedication of the Basilica at Gran, Aug. 31, 1856), and the "Hungarian Coronation Mass" which was written a little later. The qualities which distinguish these two masses from earlier works of the kind are dramatic vitality, the freest use of all the means of the modern orchestra, and a complete discarding of all those forms which modern sacred music, to its serious disadvantage, had borrowed from the opera. To this is joined a new treatment of the words of the text, which being but seldom repeated produce a much more dramatic effect than in the masses of Liszt's predecessors. From a purely musical standpoint these masses mark a considerable advance, because in them he used the Gregorian chants as the foundation of the cadences. In doing this he gave back to the older harmonies their due value, which for two hundred years had been superseded by chromatic modulation, a style foreign to the severely diatonic construction of sacred melodies. By this return to the old forms Liszt opened up a new horizon to modern music, which before had been shut in between the narrow limits of the major and minor modes. He thus proved the truth of Verdi's well-known words, "Tornate al antico e sará un progresso."

Liszt also arranged a great many psalms, similar to the songs called improvisations. We will only mention the 137th Psalm, "By the waters of Babylon," for soprano solo with female chorus, accompanied by violin, harp, piano and organ (or harmonica). They all owe their solemn character and their wealth of new musical thoughts and forms preëminently to the sacred melodies on which they are based. In a still higher degree is this the case with the two grand oratorios, "The Holy Elizabeth" and "Christus." These works were the crowning point of Liszt's work as a religious composer. The first is not properly an oratorio (Liszt himself called it a legend), but rather a religious musical drama. The poem (by O. Roquette) is divided into a series of pictures, of which the first represents the arrival at the Wartburg of the little princess Elizabeth, daughter of a Hungarian prince. She is received by the landgrave Hermann and betrothed to the future landgrave, who is also still a child. The part of the Hungarian magnate, who has accompanied little Elizabeth, as well as of the chorus of children who welcome her, is effectively indicated by national themes.

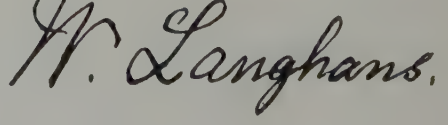
In the second picture Ludwig, grown to man's estate, returns from the chase and surprises his wife Elizabeth, as she is carrying food and drink to the poor. When he asks her what she has in her basket, she, fearing his reproaches, replies that she has been gathering roses. Not satisfied with this answer he examines the basket and finds that by a divine miracle it is really filled with roses. This is a scene whose mystic charm fascinates and touches the listener. Ludwig's departure for the Holy Land with the Crusaders, and Elizabeth's expulsion by his mother, the landgravine Sophy, who, finding that her son does not return, resolves to rule over Thuringia herself, are vivid pictures of a preëminently dramatic character. The last two pictures, Elizabeth's death and transfiguration and also her canonization by the Emperor Frederic II., are more serene, being pervaded by a child-like, fervent piety. From the beginning of the legend until the final chorus, sung in Latin by returning Crusaders and Hungarian bishops, there run two themes as connecting links, — the old sacred tune "Quasi Stella Matutina," and a Hungarian national melody. The former, whenever it recurs, calls up the glorified image of the holy martyr, while the latter suggests her relation to her country. The marked dramatic character of this composition naturally gave rise to the desire to see it performed on the stage; and although Liszt repeatedly expressed his unwillingness, the attempt was made several times at Weimar and at Vienna, with such marked success as to justify the presumption that if Liszt had so desired, he would have become a distinguished operatic composer. His plan for remodelling sacred music is shown still more clearly in his "Christus," an oratorio for solo and chorus, organ and full orchestra. The text was taken from the Scriptures and the Catholic Liturgy. The essential difference between it and other similar compositions, is that it does not represent the personality of the Saviour but rather the Christian idea. In the first part, called "Christmas Oratorio," we hear the shepherds at the manger greeting the new-born child with the naïve strains of the Roman pifferari; then comes the visit of the three wise men, introduced by a brilliant march. The second part, "After Epiphany," transports us into the time when Christ's teachings began to show their all-conquering power. In the wild storm on the lake, a masterpiece of musical description, his words "Quia timidi estis" pacify the people's minds and the waves; this is followed by the Sermon on the Mount, and the Beatitudes, which bring heavenly comfort to weary and heavy laden hearts. In the third and last part, "Passion and Resurrection," the sacrifice for the salvation of sinful humanity has been accomplished. The sufferings of Christ, and Mary's sorrow find thrilling expression in the old, but ever new and impressive words of the Stabat Mater, while hope and resurrection are voiced by the Easter hymn "O filii et filiæ." It would require a whole treatise to do careful and complete justice to the significance of "Christus." Suffice it to say that Liszt here produced a work of immortal greatness. As instrumental composer he reigns here supreme, while in his vocal compositions we find now and then defects arising from a long and intimate familiarity with the piano. The same may be said of Bach and Beethoven. As regards the purity of the delivery of the text, Liszt's vocal compositions occasionally leave something to be desired, and this need not surprise us when we remember that he received his linguistic training in a country whose poetry has no accent. Still, on the whole, his vocal, no less than his instrumental music may be recommended for emulation to the younger generation.

CARICATURE OF LISZT BY DANTAN.

To Liszt, as well as to his dear friend Wagner, a

kind fate granted the necessary years and the physical and mental energy to accomplish great things, more than is usual in one lifetime. He might perhaps have accomplished still more if his contemporaries had been more capable of following the bent of his genius and of his noble heart; if, for instance, the city of Weimar, which he so loved, had given him in return its love and confidence. It saddens us when we read in his will, dated September, 1860, the following words: "At a certain epoch, about ten years ago, I had dreamed of a new era in art for Weimar, like the one under Carl August, in which Wagner and I were to be the leaders, as formerly Goethe and Schiller were, but owing to unfavorable circumstances this dream was never realized." In fact Liszt had intended, with Wagner's approval, that his beloved Weimar should occupy the place which Bayreuth filled later on. But instead of using the fund set aside for art purposes, for the festivals projected by the two friends and thus making this modest residence the early meeting point of all art lovers, the money was applied to the founding of an academy of painting. For these and many other bitter disappointments, Liszt found in religion an inexhaustible source of comfort. "Let yourself be converted to faith in God," he writes to his exiled friend who was despairing of fate, "there *is* a happiness, and this is the only, the true, and eternal one. Though you may scoff bitterly at this feeling, I cannot help seeing that herein alone lies salvation. Through Christ, through suffering endured with resignation to God, we receive salvation and redemption."

There are still people who regard such words with a scornful smile, when coming from the lips of Liszt, because they fail to see in him anything but the virtuoso, the man of the world who quaffed the cup of life with passionate enjoyment. An artist, whom one could hardly have suspected of such superficiality, has even expressed this opinion publicly. In his book "Music and Musicians" (Leipzig, 1892) Anton Rubinstein makes the assertion, that in his whole artistic and human activity Liszt was insincere. But this assertion is entirely without foundation. The many who came into personal contact with Liszt can testify to the contrary, provided they had eyes to see and ears to hear. No one will deny that during his career as a virtuoso Liszt did sometimes forget himself before the public, and that for the sake of appearances he was for a moment untrue to his real nature, but even then he was ready to acknowledge his error and make amends, as shown by the following incident of his youth. In Paris when Ary Schaffer was preparing to paint his portrait, he assumed an artificial affected attitude as he was wont to do in his public concerts. But Schaffer was not to be imposed upon and said very quietly, "Oh, not like that, my friend, such things do not impress me." To which Liszt replied with confusion, "Forgive, dear master, but you do not know how it spoils one to have been an infant prodigy." This little trait shows us the whole man, from youth until old age, ever striving to grow nobler, severe with himself, but kind and indulgent toward his fellow men, endeavoring to practice the cardinal virtues of the Christian, modesty, truthfulness and brotherly love. No, Liszt was certainly not one of those whose character "vacillates in history," as the poet says. Though misconception and love of detraction may try to dim his memory, yet at no distant time the last of the evil tongues must be silent and the name of Franz Liszt will be spoken with universal reverence, as the name of one who fought most bravely, not only for the beautiful, but also for the true and good.



EDUARD HAGERUP GRIEG

EDUARD HAGERUP GRIEG was born June 15, 1843, at Bergen, Norway, that quaint, picturesque city of the north. His father, Consul Alexander Grieg, and his mother, Gesine Hagerup, were early conscious of his musical talent, and were fortunately able to provide him with the best conditions for its development. His mother was an exceptionally gifted woman, who made her house attractive to artists, and being a good pianist, she was her son's first teacher, he beginning piano lessons at the age of six. His first attempt at composition, made when he was nine years old, met with severe and unsympathetic criticism. His teacher, to whom he offered some variations on a German melody, was much displeased because he had brought it instead of the appointed lesson, and advised him against wasting time on such "trash." When fifteen years of age he accompanied his father on a journey, and so deeply did he feel the beauty and grandeur of Norwegian scenery, that he determined to make art his profession. He met with no opposition on the part of his parents, who were encouraged to give him a musical education by the advice of Ole Bull, who was a friend of the house, and who was confident of the lad's musical talent. This advice, timely and decisive, Grieg holds in kind remembrance. The affectionate regard felt by Ole Bull for Grieg was enhanced by his satisfaction in his compositions, which were destined to express permanently the national feeling the violinist had himself but voiced.

In 1858 Grieg was sent to Leipsic to study under Moscheles, Moritz Hauptmann, Wenzel and Reinecke. The views of Moscheles were not wholly congenial to the young student, who had already formed a strong liking for the works of Chopin, Schumann and Richard Wagner, and the conflict between his own inclinations and ideals and the opinions of his professors resulted at first in discouragement, then in an attempt at forced work. A serious illness compelled him to return to Norway in the spring of 1860, a lung trouble having fastened upon him, leaving his health permanently injured. However, with loss of physical strength came an increase of energy, and against the advice of parents and physician, he returned to Leipsic in the autumn. He graduated in the spring of '62, receiving praise for one or two small compositions of his own played at the final rehearsal, but it is said that he was conscious of being as far as ever from a clear understanding of himself and his talent.

Soon after he went to Copenhagen and studied with Gade, whose music with that of Hauptmann had an attraction for him. Here he met the person who gave him the needed help to determine the character of his own work — Richard Nordraak, a young Norwegian composer of great talent and promise. They became at once warm friends, and it is said that in listening to Nordraak, Grieg realized that the national spirit and life were through him to be given form and expression, and thenceforth national music, literature and folk lore were absorbed by him. To this period belong many songs and romances, his "Humoreske" (Op. 6), the E-minor Sonata (Op. 7) and the Violin Sonata in F (Op. 8). In 1864–65 Grieg and Nordraak, assisted by the Danes, Hornemann and Mathison, formed a musical union for bringing out the compositions of young Northern composers. Nordraak directed his song for chorus, "Sigurd Slembe," and Grieg directed portions of a symphony afterwards published for piano, arranged for four hands, under the title of "Pièces Symphoniques."

About this time also he met Miss Nina Hagerup, and this event inspired many romantic compositions — among them his "Heart Melodies." Miss Hagerup's fresh voice and intelligent, spirited method, together with her dramatic instinct, made her songs widely known in Norway. As Grieg's

wife she has since been warmly welcomed with him in Denmark, France, England and Germany.

Nordraak went to Berlin, in the spring of '65, where shortly afterward he died, while Grieg spent the winter of 1865–66 in Rome. There he wrote his concert overture, "In the Autumn," published for piano, and the funeral march in memory of Nordraak.

In '66 Grieg returned to Norway, to Christiania, where he remained some eight years, with short absences in Bergen and Denmark, and on summer vacations. In 1870 he founded the Musical Union of Christiania and served alone as conductor until '73, when Svendsen joined him.

The winter of '69 had again found him in Rome, Parliament having granted him an allowance for the journey. This visit was brought about by a letter of invitation from Franz Liszt, who wrote Grieg most cordially, having seen his Violin Sonata, Opus 8. Grieg made a warm friend of Liszt, and on his return north he wrote and dedicated to him his "Cloister of the South" (Bjornson's Arnljot).

As a teacher and director of musical societies, Grieg's eight years at the Norwegian capital were full of hard, wearing work, with but little to help in the way of musical life, except that created by himself. He found time, however, to compose songs, and his A-minor Concerto (1868). His presence and untiring energy were recognized as giving important stimulus and support to the musical life of the town. In 1882 the Union founded by him numbered 600 active members. The friendship of Kjerulf was from the beginning helpful to him. Bjornson, also, gave him courage, and his strong personality and confidence in Greig's marked, individualized talent produced their effect. Grieg composed music to Bjornson's poems, "The Fishermaid," "The First Meeting," "Good Morning," "I Give my Verse to the Spring," etc., which are among the most beautiful of the Grieg collection.

An important critique, in 1867, warmly welcoming Svendsen home, and enthusiastically commending his Symphony in D major, was, we now learn, written by Grieg. These two composers joined forces in the work of the Union, sometimes giving twelve concerts in a season, and their friendship and sympathy were mutually helpful.

Parliament in '74 granted Grieg an allowance of sixteen hundred crowns, and the summer of '75 he spent with Gade.

Grieg's concerts in Cologne, Copenhagen, Paris, London and Germany, have made him even better understood and admired as a composer. Although not claiming the technique of a pianist, yet his performance more than satisfies one. The London Times (May 4, 1868) said of his piano playing: "Mr. Grieg played his own concerto in A minor after his own manner. The French speak of a *voix de compositeur*; in the same sense there is a composer's touch on the piano, which, when applied to the composer's own works, gives them a peculiar charm of their own. Both in a technical and in an intellectual sense Grieg's rendering was perfect, and his rendering of the familiar work was a revelation, although it would be unjust to forget that Mr. Edward Dannreuther, who introduced the concerto many years ago, invested it with the rarest poetic charm. The Concerto is one of the most beautiful specimens of its kind, redolent of the folk-songs and the dances of the composer's Norwegian home, and full of individuality withal. The dreamy charm of the opening movement, the long-drawn sweetness of the adagio, reminding one of Tennyson's 'Dark and true and tender is the North,' the graceful, fairy music of the final allegro — all this went straight to the hearts of the audience. . . . Grieg at least will have no reason to complain of the impassive attitude towards modern music generally attributed to English, and more especially Philharmonic, audiences."

An announcement of a Grieg concert in Norway is met with a spirit of congratulation and happiness on the part of the public, which indicates the appreciation and affection he receives from those who know him best. His native town is happy in again having him as a resident. The country house of the Griegs is ideally placed, commanding a charming view of the Fjord, and surrounded by heights that secure the tranquillity and isolation so essential to Grieg when composing. The composer is intensely national in feeling. He is a patriot and a humanitarian. To his countrymen his compositions and performances express the true, free, glowing spirit of the North.

Sara C. Bull

VILLA TROLDHANGEN.

Grieg's country house near Bergen, Norway. From a photograph furnished by the composer.

The music of Grieg fascinates, outside of his own country, a select audience made up of widely differing individualities. Thus Hans von Bülow asserts that Grieg is the Chopin of the north; and Joséphin Peladan, the fantastical Sar of dark corners, regarding Grieg "as the greatest composer living" (1892), invites him to a soirée of the "Rose † Croix," as one wholly worthy. While some idolize him as "the soul of a nation," others and foreigners are intoxicated by his "exotic perfume." Nor is there denying the fact that to many Grieg appears as a man of undeniable talent, who gave up the whole world for his native land.

Now the great, the chief characteristic of Grieg's music is its local color. Perhaps after all, there is no such thing as absolute local color, and Joannes Weber is right in treating this alleged color as a musical illusion; but whether the hearer has learned by fed instinct or by culture the characteristics of Scandinavian music, the fact remains that when he hears the music of Grieg he at once says: "Scandinavia"; he does not say "Hungary," "Russia," or "Spain."

Though to the experienced there are evidences of Grieg's stay in Leipsic in his music, and occasional suggestions of Schumann and Schubert, the strongest voice that speaks to the hearer in this music is the voice of Grieg telling him of Scandinavia. He sings of elves, terrestrial and aquatic, good and bad; elves of the light, of obscurity, and of blackness.

Some of these elves, hardly thumb-high, play as *succubi* and *incubi;* or they wear the face of a fresh and adorable virgin, yet they borrow only half of a human body, and they do not turn the back; because if they were to do this, one could see that they are hollow behind, like a mask. These elves sing to Grieg, and he repeats their song. Perhaps it is a Scandinavian folk-song, for the elves invented many dances and songs, just as the elephant gave advice in the preparing of certain sacred books of the East.

Perhaps it is the *springdans* or the *halling;* or it is a stranger melody, and, when it is sung or played, the torrent stops, fish leave the water, and all the birds of the forest begin to warble; the man who listens forgets all that was once dear to him. Woe to them that dance, or drink, or eat with elf-maidens, or listen to their enchanting voices! Woe to all save Grieg, for he is the head-musician of elves and gnomes.

In much of Grieg's music we also find the element of mystery, the mystery of lands shrouded for years in mist, or lighted for long nights by pale suns. We find this element in his chamber-music, in "Olav Trygvason," in "Bergliot," in "Peer Gynt," in the male part-song "Discovery," in many songs. This mysteriousness may depend on the peculiar rhythms and progressions, of which I shall speak in a moment, but to the imaginative it is the expression of popular legend and tradition. "Our folk-songs," said Oscar, the present king, "are simple echoes from the deep forests, the high mountains, the lakes watered by many streams, the rushing and roaring waterfalls. They seem to belong to the cold, long winter evenings with the crackling fire of pine wood; they seem to be heard best of all far from man's abode, in the wan northern summer night."

The musical creations of Grieg abound in tender melancholy, grace, rough and even coarse, grotesque humor, eccentricity. There is seldom a short or prolonged cry of passion. Resignation is found rather than heroic struggling. There is amorous regret rather than an active, mastering desire. These men of Grieg's North are not sharply defined; they are seen flitting in the shadows of black forests, or if they come out in the moonlight, a cloud soon covers them. The women are fair to look upon: they are patient, enduring; the tears come quickly to their eyes: or they are sisters of the dwellers in the "Yle toward the Northe, in the See Occean, where that ben fulle cruele and ful evele Wommen of Nature: and thei han precious Stones in hire Eyen; and thei ben of that kynde, that zif they beholden ony man, thei slen him anon with the beholdynge, as dothe the Basilisk." And so the creatures of Grieg do not seem of warm flesh and hot blood. We are, however, still very far from the Gade-Mendelssohn Scandinavian school.

Grieg rarely visits Italy, as he once did in the Romanza of his G-minor string quartet. He goes occasionally to Germany, as in his song "I love thee," which is apparently entirely free from Scandinavian influence. For the most part he stays at home.

Some one may say "It was an easy task for Grieg to write. The materials were many and close at hand: songs and dances varying in rhythm and character, pagan and Christian, of homely nature or of epic grandeur. It is no wonder that he had no difficulty in finding themes."

Yes; but another might take the most characteristic of these national tunes, study their complicated

rhythms and shifting tonalities, learn the trick of a frequently repeated interval, copy the fall of the leading-tone to the dominant, imitate the frequent shortness of the theme; he might pry into the combinations of ternary and binary rhythms, examine the native instruments as the *langleike*, *hardangerfele*, *luur*, and thus determine the absence of certain intervals; — he might analyze the curious harmonic figure of Grieg which so attracts the attention of Ernest Closson; and even then he would not catch the Scandinavian spirit. For the individuality of Grieg vivifies the mass; the person ennobles the thing, although he uses the thing exactly as it is. This individuality saturates his music, even when he writes in professedly severe form, as in the *Holberg* suite.

Grieg is not distinctively a man of the orchestra. Few of his works are of long breath. He delights chiefly in the cutting of cameos, and yet in "Peer Gynt" he not only has essayed the melodramatic, but he has put cameos by the side of scene-painting, the "Death of Aase" by the "In the Hall of the Mountain King." Such melodramatic music as "Peer Gynt" must be heard in its proper place before final judgment is pronounced, and it is also true that a comparison is not a judgment; yet it is fair to say that, viewed simply as absolute music, the suite of Bizet's "L'Arlésienne" seems the stronger work; in each case the music was originally written for a play and numbers were then brought together for concert use; and if a just idea may be derived from a reading of Ibsen's extraordinary dramatic poem, the music that accompanies it should be more dramatic and more intense than that which follows the pastoral, tragic drama of Daudet. Grieg and Bizet were each national in these respective works; and yet the nationality of the latter seems music for all humanity.

Then there is "Olaf Trygvason," music written for an unfinished drama by Björnson, with scenes laid in an ancient Norman temple in the Drontheim district. Forgotten gods are invoked; there are sacred dances; the singers attack repugnant intervals. The music is wild, unearthly, and the instrumentation seems brilliantly monotonous.

There are acute European judges of music who declare that the melodrama "Bergliot" is the only composition of Grieg which is above the high level of talent and suggests genius. "Bergliot" is the monologue of a woman, accompanied or interrupted by orchestral music; it is theatre music. Formerly Grieg was accused by these same judges of having too many ideas; of being scatter-brained, of jumping from one theme to another, as a charming and desultory talker. In "Bergliot" he seems to me to be comparatively poor in invention; the hysterical sobs of the woman and the echoes of battles before do not seem new, and the funeral march disappoints, although it has been called "the mourning of a nation." Yet there is the element of ancient mystery to which I have alluded before. In "Bergliot" as in parts of "Olaf" and in "Discovery" the hearer is reminded at times by the instruments of the lines of Walt Whitman:

> "I see the burial-cairns of Scandinavian warriors;
> I see them raised high with stones, by the marge of restless oceans, that the dead men's spirits, when they wearied of their quiet graves, might rise up through the mounds, and gaze on the tossing billows, and be refreshed by storms, immensity, liberty, action."

It is after all in the piano concerto, in some of the chamber music, and in smaller pieces that the individuality of Grieg is of most fragrant charm. The concerto, though it is influenced by Schumann, is nevertheless a thing of rare and individual beauty; and in the Ballade Op. 24 we find a national theme most artistically treated, so that the thought chiefly suggested is not that of nationality, but of skill, and above all of musical temperament. The piano pieces "The Butterfly" and "Erotik" are musically free from Scandinavian ideas, yet they give pleasure, and they haunt; at the same time they might well have been signed with a German name.

It is not improbable that Grieg's passion for nationality will narrow through monotony his final audience. On the other hand, in this very nationality he may have found the full expression of his talent. George Moore said of Thomas Hardy, and he said it without just grounds, that "we are invited to assist at a sheep-shearing scene, or at a harvest-supper, because these scenes are not to be found in the works of George Eliot, because the reader is supposed to be interested in such things, because Mr. Hardy is anxious to show how jolly country he is." Does not Grieg at times run riot in Scandinavianism, just to show how jolly Scandinavian he is?

It is doubtful whether that which is first of all of national interest can ever appeal to the world as a

musical masterpiece. We do not first think when listening to the great acknowledged masters of the nationality of these composers; if this thought occurs it is by way of digression, completely secondary. The composer himself in these cases may cry lustily, as Wagner, "I am German"; the music is universal, and the hearer only regards the music. The nationality of Grieg is forced upon the attention by the man, his music and his friends.

And yet a man may justly plume himself on being the acknowledged representative musician of a people. If many of the songs of Grieg are caviare to singers foreign to his country, either because the voice is treated often as an orchestral instrument and the intervals endanger purity of intonation, or because the songs do not appeal to the humanity of the world, the composer can hug himself in the thought that in songs and in the greater number of his other works he has sung the folk-tunes of his race. If he believes those who tell him that his audience will never be a great one outside of Scandinavia, he can say with De Musset, my glass is small, but I drink out of my own glass. And Grieg has filled his glass at the ancient spring of Scandinavian melody.

Philip Hale

NIELS WILLIAM GADE

THIS most eminent of all Danish composers was born in Copenhagen, October 22, 1817. His father was a musical instrument-maker, and the boy was brought up to the same trade. He was, however, given some instruction on piano, guitar, and violin, rather with a view to benefit him at his work, than with any thought that he would become a professional musician; naturally enough this species of instruction was desultory and defective, and his teacher seems to have been one of those martinets, who valued mechanical work far above feeling and expression. Even under these adverse circumstances the lad made such progress that it was soon deemed advisable to give him a more thorough musical curriculum, and such eminent teachers as Wershall, Berggren and Weyse were engaged, and upon the advice of these the father finally decided to allow the youthful Niels to enter upon a musical career. It was not long before the lad was able to secure admission to the royal orchestra as a violinist, and the routine work which he underwent there had a decided influence upon his later scores, which are always practical and fluent. He was ambitious, as all young talents are, and he composed very much at this time, although few of the works were preserved. At last there came his golden opportunity; the Copenhagen Musical Union offered a prize for an orchestral work, and in response, the young Gade sent them a composition which was as worthy an Opus 1 as Denmark had ever seen. The judges were the great Spohr, and the scarcely less celebrated Schneider, and they at once awarded the prize to the overture entitled "Echoes from Ossian," the first great work of the composer. This excellent work has kept its place on the repertoire from that time (the competition took place in 1841) to the present, and is a very effective example of the romantic school before it became formless and vaguely ecstatic.

It will be seen that Gade was not a child prodigy; he had ripened slowly; he was twenty-four years old when this work drew the attention of Denmark to him. But the overture achieved more for him than the reward of the Copenhagen Musical Union; it awakened the interest of Mendelssohn, then the most influential musician in Europe, and he soon after played the work with his orchestra (the famous "Gewandhaus") in Leipsic. This led to a reputation in Germany which was still further augmented by a performance in the same city of Gade's first symphony, in C-minor, which was hailed with great enthusiasm. Still more valuable was the friendship of Mendelssohn, which the excellence of these two works won for the Danish composer.

The attention of the nation was now fixed on Gade, and the Danish king, Christian VIII, soon helped him to travel in foreign lands in order to perfect his evident musical gifts. Gade at once went to Mendelssohn in Leipsic, and seems to have gained much during the year 1843 by study and by companionship with the great master. A performance of his cantata "Comala" made a profound impression in Germany. This work was, like his first one, inspired by the heroic poetry of Ossian. He now made a tour to Italy, but soon returned to Leipsic, and thanks to the absence of Mendelssohn in Berlin and Frankfort, and to the great success of the three works which the Leipsic public had heard from him ("Ossian," "Comala" and the first symphony) he was made director *pro tem.* of the Gewandhaus orchestra. This continued during the autumn and winter of 1844. Soon after he returned to his native country, and was received with much warmth in Copenhagen. But as no fitting position seemed open to him in the Danish capital he returned to Leipsic the same

winter and during 1845–6 was assistant conductor to Mendelssohn. Mendelssohn's death occurring in 1847, Gade was made sole director of the orchestra in that year, and continued in that responsible post until the spring of 1848 when he returned to Copenhagen, which city became his home for the rest of his long life. Had Mendelssohn lived, Gade would very probably have been contented in Germany, for he was glad to play Patroclus to Mendelssohn's Achilles, and was as much follower and disciple, as friend, to the German composer.

In Copenhagen at first there was only the position of organist open to him, but he was soon appointed leader of the chief musical society in that city and temporary director of the royal orchestra. In 1861 Glaeser, the Bohemian conductor who had been invited to Copenhagen from Vienna in 1842, died, and Gade was chosen to succeed him in his office of Capellmeister, and received the title (so valuable in Europe, so abused in America) of "Professor." From that time forward the life of the composer flowed on in the utmost tranquillity. It has been said that those nations are happiest which have no histories, and the same remark may be applied to individuals. The writer of this article visited Gade in 1884 and found him a good-humored musician of the old school, full of reminiscence of Mendelssohn, and with his heart entirely wrapped up in the Royal Conservatory, of which he was director. He showed his visitor around the halls of the small edifice with considerable pride, and took the keenest pleasure in exhibiting the compositions of the advanced classes in counterpoint and instrumentation, which were under his personal charge. "I wish that I had a few American pupils in this branch," said he, "for some of them are said to be talented. But they all go to Leipsic and Munich." In common with all the leaders of European music, he was greatly interested in the musical advance shown in our country. In appearance at this time he was burly and hearty; short of stature, thick-set, ruddy of complexion, with a shockhead of gray hair, which seemed to stream in every direction;—that was the Gade of 1884.

He seldom left Denmark, during the last forty years of his life, to take part in any foreign musical enterprise. The two chief exceptions to this rule were his visits to England, where in 1876 his "Zion" and "The Crusaders" were performed at the Birmingham festival, when he went thither to conduct them, and once more in 1882 he crossed the water to hear and lead his "Psyche." He was greatly delighted to hear of the performances of his works in America, and emphatically stated that had he been a younger man he would have conducted the trans–Atlantic performances himself. "Now I must wait for a still longer journey," added he. That "longer journey" was taken in 1890. On December 21st of that year the peaceful life ended. The whole career of the composer had been very like his own music, sweet, pure and in symmetrical form, but never turbulent or exciting. Outside of Denmark his death caused scarcely a ripple; yet the time may come when the world, sated with the "soarings after the infinite" of so many of our modern composers, will seek a music that is more reposeful and less turgid, and then it will more fully appreciate the gentle light that shone from the life and works of Niels Wilhelm Gade.

Gade occupies a position in composition midway between the classical and the new romantic school. He is, on the one hand, more free in development and musical treatment generally than the old masters, and more shapely and symmetrical than Schumann, Liszt or Saint Saëns. He deserves especial consideration as the first Danish composer whose works achieved more than a national reputation; he is the only musical Dane who became world-famous. Coming early under the influence of Mendelssohn it was but natural that he should reflect in some degree the style of that master, but he does so, when at all, in a most suave and gentle manner, as a moon might reflect the rays of a sun. One cannot find in his works the breadth of a "Walpurgis-Nacht," the power of a "Hymn of Praise," or the stateliness of a "St. Paul," but he sings of Spring with sweeter melodies, and

of northern legends with more characteristic and more brooding touches than his prototype employed. In the unjust revulsion against Mendelssohn which was brought about by the passionate "Romantic School" and its disciples, Gade's works suffered an undeserved obloquy and detraction, but he lived long enough to see the caustic appellation of "Mrs. Mendelssohn" lose its force, as applied to him.

It was, however, not Mendelssohn only who

NIELS WILLIAM GADE.

Reproduced from a lithograph from life, made by Weinhold in 1845, Gade being then in his twenty-eighth year.

exerted an influence over him. In the "early forties" Mendelssohn typified the entire Leipsic school. The Leipsic life, and the Leipsic musical taste moulded our young Dane in his early days, just in that part of his career when he was most impressionable. There was, to be sure, a fiery young lot gathered around a young composer named Schumann, and rallying around the banner inscribed "Die Neue Zeitschrift für Musik," but these were radicals who did not appeal

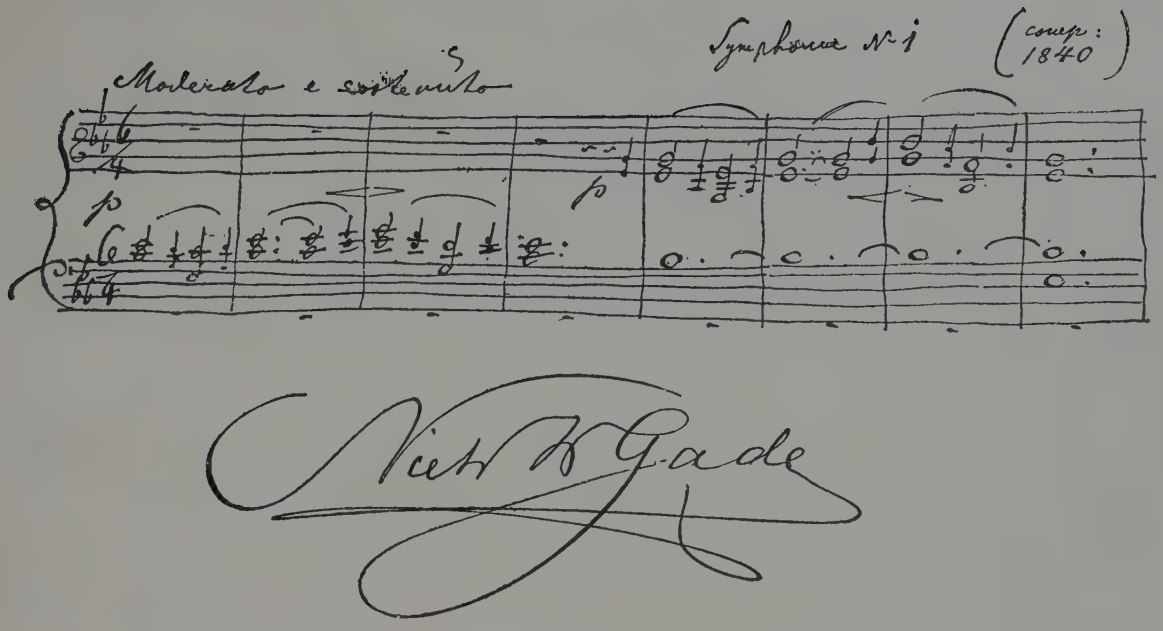
very strongly to a man brought up as Gade had been. It was no time-serving which induced Gade to adhere so thoroughly to Mendelssohn; he had been brought up in routine work, he had not one of the characteristics that go toward making a reformer; to him the accepted order of things was the best, and the school which adhered to good classical form appealed much more to him than the iconoclastic set which was breaking the fetters of precision and square-cut formality. He had not felt any fetters and could therefore not be expected to become a musical radical. Yet he was by no means hide-bound, and once, at least, we hear him commending a very radical conductor. It was on April 5, 1847, that he took a journey to Dresden to hear a young composer, Richard Wagner, lead Beethoven's ninth symphony in that city. It must have been a memorable performance, for Wagner had been rehearsing the men the larger part of a year on the work. Gade, himself a conductor, was evidently not in the least a jealous one, for he was enthusiastic about the result. "It was worth the trouble of the journey," he writes "merely to hear the recitative of the double-basses."

This recitative, a sort of bridge over which Beethoven went from the instruments to the voices, in the final, may be classed, *en passant*, as the grandest set of phrases ever written for these instruments.

There were certain influences at work in Gade's nature that prevented him from becoming a mere copy of any composer. Firstly, he was strongly influenced by the songs of Ossian, and the poet who aroused the ire of Dr. Johnson, awakened this musician of the north to the loftiest expression of emotion in the setting of his majestic thoughts in tones. The first published work of any importance by Gade was the overture "Echoes from Ossian," alluded to above, and it is not too much to say that he never excelled this youthful masterpiece. The second great influence upon this northern minstrel was the folk-song of his native land. The composers of the present, searching for a new and healthy flavor in music, are turning to the verile measures of national music; thus Liszt has employed both Hungarian and Cossack folk-tunes in his works, Dvořák has used Bohemian melodies, Tschaïkowsky has introduced the wild strains of the Russian dance, the "Kamarinskaia," even in symphonic work, and Grieg has made the brusque swing of the "Halling" familiar in our concert rooms. In the same manner, but at an earlier time, Gade sought to idealize the Danish folk-music. His cantata, "The Erlking's Daughter," is practically founded upon the melodies of his country, and this local coloring is the chief element of the success of the work.

Gade wrote eight symphonies in which the first, in C minor, may be classed as the best, although the fourth in B flat, is a composition which holds its place on the concert repertoire as a standard work. The symphony in G minor and that in A minor may also be mentioned as somewhat more stirring than the remaining four. Of other instrumental works there may be named a fine overture, "Im Hochland" ("In the Highlands"), showing, like that founded on Ossian, the northern character of Gade's work, an overture on "Hamlet," another entitled "Michael Angelo," a string quintette, a sextette and an octette also for strings, and two sonatas for violin and piano, the one in D minor deserving to be heard far more frequently than it is, since it is one of the most inspired of Gade's smaller works. In all of these instrumental works one is struck by the fluency of the instrumentation, and the ease with which the master has conquered the sonata form. Gade thoroughly appreciated the character of each instrument and knew its possibilities and its limitations, while the true sonata-form, as established by Mozart and Haydn, was to him not a fetter, but the most perfect vehicle of expression.

But it is by his cantatas that the composer will be chiefly remembered, for in these he not only displays the qualities mentioned above, but a keen knowledge of vocal treatment, and great melodic grace, as well. His two songs of Spring, the "Frühlings-phantasie," and "Frühlings-botschaft," are likely to remain standard works in the repertoire, the latter being an especial favorite with choruses in America and England. The "Crusaders" is a work of larger dimensions, and is more frequently performed in the two countries above named than in Denmark. It is full of contrasts of tone-color, and the picture of the march through the desert, the military fervor of the crusaders' song, and intoxicating sweetness of the song of the sirens, show more versatility than Gade is usually given credit for. Yet "Comala" is a



Fac-simile autograph manuscript by Gade; opening of first symphony in C minor.

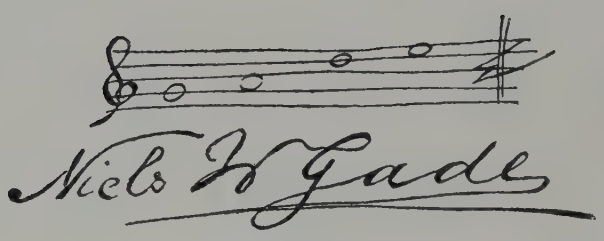
Ich habe übrigens
mit großer Freude Ihre „Musik
geschichte" gelesen, manches darin
war mir äußerst interessant. Ihre interes,
sant. — Haben Sie Dank das Sie
ein so großes & bedeutendes Werk
unternommen hat, der Segen wird
nicht ausbleiben. Mit Hochachtung & Freundschaft
Niels W. Gade.

Fac-simile autograph letter by Gade to E. Naumann, the musical historian.

greater, if not a more attractive work, and the cantata of "Zion" is also to be ranked with Gade's strongest productions. "Psyche" is somewhat too continuously saccharine, and has not attained the success of its predecessors in the cantata form.

In summing up the works of Gade one cannot but hope that the reaction which is likely to enhance the influence of Mendelssohn may also cause the world to pay greater tribute to his coadjutor. Such direct and pleasing melody combined with such symmetry of form might well be a bulwark against the vagueness and the amorphous style which is the bane of much of the most modern music. One can scarcely claim for our composer a rank with the greatest of the tone-masters, but many a turgid musical "impressionist" who nearly drowns in the "sea of tone" to which Wagner has led him, who cannot picture the simplest emotion without breaking all the rules of harmony and counterpoint, may find a safe model and a sure guide in the shapely and tuneful works of this Danish tone-poet.

Louis C. Elson



Gade's musical autograph; the four notes are G–A–D–E.

MUSIC
IN
· RUSSIA ·
· POLAND ·
· NORWAY ·
· SWEDEN ·
· DENMARK ·
· HUNGARY ·

MUSIC IN RUSSIA, POLAND, SCANDINAVIA AND HUNGARY

WHAT are the two most novel and powerful influences in the music of to-day? One of them, no doubt, is Wagnerism, which casts its spell even on those who would fain escape from it. But there is another influence, hardly less omnipresent, although much less has been written about it — namely, the invasion of the old headquarters of music by composers from what may be called the border lands of Europe. For more than three hundred years the musical world appeared to belong almost exclusively to Italy, France and Germany. But during the last few decades formidable rivals to this musical monopoly have arisen in other countries, especially in Russia, Poland, Scandinavia and Hungary. Chopin began the new era by introducing the current of Polish music into the main European stream; Liszt followed with the melodies and rhythms of the Hungarians; in more recent times Glinka, Rubinstein and Tschaïkowsky have added the national color of Russia; Gade and Grieg the Scandinavian, Dvořák the Bohemian, without mentioning a number of lesser names which have added to the general result. In orchestral music the unconventional spirit of Slavic and Hungarian music makes itself felt in every sphere, from a Strauss waltz to a Tschaïkowsky symphony or a Wagner music-drama; and it is a significant fact that so many eminent orchestral conductors of the period — Hans Richter, Anton Seidl, Arthur Nikisch, Joseph Sucher — are Hungarians. But it is in the department of the piano that the new musical invasion is most manifest. During the classical period, and the early part of the romantic period, German composers were in the lead, — Bach, Mozart, Beethoven, Schubert, Mendelssohn, Weber, Schumann, — while in more recent times Germany has ceased to be so productive and the pianistic supremacy has passed over to the Hungarian Liszt, the Russian Rubinstein, the Polish Chopin, Tausig and Paderewski.

A German essayist of the old school recently complained bitterly that the young generation of his countrymen and countrywomen had become so accustomed to the "highly spiced" Hungarian, Slavic and Scandinavian dishes on our concert menus that they began to find the plain, wholesome classical pabulum of their ancestors insipid in comparison. No doubt there is such a thing as depraving the musical taste by the use of too much condiment; and a healthy appetite is not averse to plain food; at the same time I must protest most emphatically against the tendency to regard as mere "spice" all the delightful new things introduced into modern music by such eminent composers as Chopin, Liszt, Grieg, Rubinstein, Tschaïkowsky and Dvořák. These novelties are partly emanations of their individual genius, and partly national traits. Now music can only be preserved from a stagnant condition either by the creative thought of original genius or by the absorption of national traits. The greatest composers have sanctioned the latter process by their example. The spirit of German folksong is very manifest in Weber's operas and the songs of Franz, for example, while peculiarities of Russian and Scotch music appealed to Beethoven, and Hungarian music has found an echo not only in Liszt but in Haydn, Schubert, Strauss, Brahms, and many minor composers.

So far from being mere "spice," some of these exotic traits (as we might call them) recently introduced into modern compositions are in reality *new factors in musical evolution*, that had been almost or entirely ignored by the composers of Italy, France, and Germany, and the general adoption of which by European musicians will bestow on their art a new and lasting charm, of almost as great significance as the polyphonic and harmonic inno-

vations which the Netherlanders and the Germans grafted on the tuneful Italian nursery stock.

What are these exotic traits? Leaving aside minor details for discussion later on, we may mention here three prime factors — (1) the use of other kinds of scales and modes than ours; (2) the constant commingling of major and minor, and the preference given to the latter mode; (3) greater rhythmic variety, and frequent use of the *tempo rubato*. At first sight it surprises us to find that the nations we are discussing in this essay, widely as they differ in customs and ethnologic traits, should have in common most of these exotic musical peculiarities. But on reflection an explanation is easily found: these nations were outside of the regular course of European musical development and thus retained certain traits of primitive, Oriental and mediæval music which the composers of Italy, France and Germany discarded, sometimes for good reasons and sometimes for insufficient ones.

Thus, take the first factor named above — the use of other kinds of scales and modes than ours — the ecclesiastic, Hungarian and Oriental. Every student and amateur knows, or ought to know, that in the Middle Ages, especially before harmonic music came into vogue, as many as fourteen kinds of scales and modes were in existence. The difficulty of harmonizing some of these led gradually to their reduction to two only — our modern major and minor. But this process went altogether too far, as we now find on playing Bach, who retained some of the ecclesiastic modes, which often give a quaint and delightful color to his harmonies. The modern lyric Bach, as Robert Franz might be called, re-introduced these old modes into some of his songs, which gain therefrom a unique emotional force.

The moral of this is that the newest and best things in music are sometimes the oldest. The same moral can be drawn from the second of our "exotic factors." One of the most fascinating things in the music of Schubert, Franz, Dvořák, Liszt, and other modern composers is the blending in the periodic groups of major and minor, which now go about as twin sisters, arm in arm, instead of being employed separately in different parts of the movement. Schubert introduced this exquisite trait of emotional freedom and variety into art-music, but it was doubtlessly suggested to him by the popular music of the Hungarian gypsies of which it constitutes an essential trait, as it does of the Russian folksong. On this point the eminent Russian composer, César Cui, remarks: "The popular songs of Russia imperatively demand an original harmonization and an entirely distinct manner of modulation. To begin with, we seldom find a song whose melody can be treated entirely within the major or the minor mode, most frequently, in fact, even if it extends over only a few bars, it passes from minor to its relative major, or vice versa. These changes, generally unexpected, are almost always of a striking emotional effect."

Even more important than the use of the ecclesiastic modes and the commingling of major and minor is the third of our "exotic factors"—rhythm and rubato. Readers of Berlioz's essay on Music (in 'A Travers Chants') are apt to be surprised by the statement, oracularly delivered, without further comment, that "of all parts of music, rhythm seems to us to be the least advanced at the present day." Is not rhythm the very earliest of all elements of music, and do we not discover a delight in rhythmic drumming in the case of savages who are not yet able to appreciate the simplest melody, not to speak of harmony? No doubt; yet Berlioz was right — with a reservation. His remark that rhythm was less advanced than other elements of music was true in his day, but only so far as artistic European music was concerned. It was not true of such music as had been made and played by Hungarian and Slavic musicians who did not come under the influence of the regular development of the art in Italy, France, and Germany. On the contrary, an extraordinary variety and complexity of rhythms is what chiefly distinguishes this exotic melody from our classical art-music. Nor is it difficult to account for this difference. Our modern instrumental music was slowly and gradually developed out of ecclesiastic *vocal* music. When polyphonic music came into vogue the accompanying instruments at first merely doubled up the vocal parts, and only slowly acquired an individual freedom and character of their own, as we still see in the organ-like style of Bach's instrumental music. Even when the instruments began to emancipate themselves from the vocal style, they continued to be hampered by the strict rules of contrapuntal writing, which fettered free rhythmic motion, and gave to most of our music a certain dignity and restraint.

Of this dignity and restraint there is no trace in the "exotic" music in question, which, on the con-

trary, is distinguished by a wild abandon and coquettish capriciousness. For this music is usually melodic only, or at least has a kind of harmony which does not interfere with the freest motion of the melody, and places no contrapuntal barriers to leap in its wild steeple-chase; hence the rhythmic factor keeps all its untamed animal spirits to play the wildest pranks with the melody; and hence it is that Liszt could write of Hungarian Gipsy-music: "We know, as regards fertility of rhythmic invention and timely application of it, no other music from which the European tone-art could learn so much as from it." And the fact that Liszt introduced this rhythmic multiplicity into the European *harmonic* music is perhaps the greatest of all his claims to distinction, although it gave rise to the bitterest of all the attacks on him. For ever since the days when the Egyptian priesthood smothered the divine art within cast-iron molds, the human mind has been averse to innovation in music; and in the case of Liszt the academic critics decried as sensationalism what was simply Hungarian *naturalism*.

RUSSIA.

Having taken this bird's-eye view of the exotic varieties of music which are being grafted at present on the indigenous stock of Italian, French, and German art, we may proceed to examine the national peculiarities and the leading composers of each country included in our list more in detail. As previously stated, new ideas in music are either emanations of individual genius or national traits as incorporated in folksongs. On superficial reflection it might seem as if there were no difference between these two sources of music: for are not folksongs, too, originally the emanations of individual minds? Originally, yes. But folksongs are usually anonymous: they have no famous name tacked on to them, and in consequence every singer feels that he has a right to alter them to suit his taste. Some of the finest folksongs, no doubt, were first invented by crude peasants in moments of grief and joy, or love, which is a mixture of both, and converts even a boor into a momentary man of genius. Such crudities as remained in this song were gradually removed as it went from mouth to mouth, as pebbles are polished by constant friction; and finally a melody remained, as finished and epigrammatic as those proverbs of the people which have a similar origin, and as perfect in form as a professional man of genius could have made it.

Thus it has happened that countries like Russia, Poland, Bohemia, Scandinavia, Hungary, etc., could possess numbers of the most artistic folk-songs before they had produced a single great genius. These popular melodies might be called the products of national genius, as distinguished from the compositions of individual genius. Every country has its national songs, but according to Rubinstein, "the folk-songs of the Russians stand alone. . . . Only those of Sweden and Norway are worthy to be compared with them for enchanting melody." Another Russian composer, César Cui, remarks that "it is not too much to claim supremacy for Russia in the department of national melodies." In reading these opinions we must make some allowance for a patriotic bias. Germans would doubtless claim that their country has produced a greater number and variety of original national melodies than Russia, and this claim could be sustained in my opinion; but Russia certainly comes in for the second place. The enormous size of that country gives scope for endless variety of local color in songs. The Russian Empire covers an area more than double the size of Europe, and includes one-seventh of all the

CÉSAR CUI.

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land on the earth. The part of it where the largest number of evergreen folk-songs have sprung up appears to be Little Russia, or the Ukraine, bordering on Poland. A special collection of these was issued in 1861 by Kocipinsky, who, however, added pianoforte accompaniments unsuited to the character of these simple songs.

Russian national songs have all the "exotic" features discussed in the preceding pages — occasional use of ecclesiastical modes, habitual commingling of major and minor, capriciousness and irregularity of rhythm, etc. It is customary to divide the popular melodies of Russia into two classes, the purely "melodic" and the "harmonic." In the first-named class the songs are in major keys, of a lively character, sung in unison and used to accompany dances. The "harmonic" songs, as the name indicates, are sung in harmony, and they are in a slow tempo and favor the minor keys. This latter class is the best and most popular. Instrumental accompaniment is usually dispensed with, except in those cases where old instruments peculiar to the country are used. These are a sort of primitive guitar called bandura, the goudok, a twenty-three-stringed violin, the balalaika, a sort of four-stringed lute, etc. These instruments are not yet quite obsolete, and it has been conjectured that their use is responsible for one of the greatest peculiarities of Russian national melodies, whose origin might, perhaps, be traced in part to these simple instruments. I refer to the limited compass of the typical Russian folk-song. Few of them exceed an octave; in fact the majority do not go beyond a sixth or a fifth, and some are contained within a fourth; the oldest songs being the most limited in compass.

What with the oppression of domestic tyrants and the invasions of savage Asiatic enemies the Russian people can hardly have found this world an earthly paradise, and it is small wonder that their best songs, and the greatest number of them, should be sad and in a minor mode. Indeed, while in classical European music, as late as Bach, it was customary to end a minor composition with a major chord, the Russian people, conversely, sometimes end a major song in the minor. But although the prevalent mood in Russian popular songs is the melancholy and tenderness which the minor mode best expresses, there is an abundance of songs relating to every phase of life, sometimes in minor and often in major. There are songs relating to the phenomena of nature, others describing the adventures of giants, robbers and heroes, dancing songs, humorous ditties, wedding songs, funeral chants, and so on. "The Russian artisan and peasant," says E. Meliš, "sings national songs while he does his work. Song is also at home with the Russian soldiers. They sing national melodies in the barracks and on their campaigns. In every company of the Russian infantry there are twelve or more soldiers who form a choir and are called the company singers. When an officer notices that the soldiers grow tired on their march, he commands this choir to go to the front and sing national or military songs. Among the sailors, too, there are some who sing national melodies on the Neva."

Extremes meet, and it is instructive to find in the primitive folk-songs of Russia (as of other countries) the same close correspondence between the emotional character and accents of the melody and the words to which it is wedded, as we do in the art-songs of Schubert, Schumann, and Franz, and the melodious declamation of Wagner.

The free, and sometimes seemingly capricious, rhythm of Russian folk-song is referable to the closeness with which the melody follows the words; the monotonous Occidental rule of writing music in sections divisible by four is thus avoided; irregular rhythms are in favor, as a striking illustration of which César Cui in his book, "La Musique en Russie," quotes a song which begins with two bars in five-four time, followed by three in three-four, and ending with a bar in four-four time, which reminds one of *Tristan and Isolde*. The rhythm of Russian folk-music is easily studied in any available collection, but in regard to the harmony great caution must be observed, as not a few collectors and editors of Russian songs have supplied them with harmonies and accompaniments which may be good enough from a purely musical point of view, but which have no accuracy, no national or local color about them. The collections of Balakireff and Rimsky-Korsakoff are free from this objection.

In some Russian choirs a basso profundo is used for simply dropping in a few deep notes, and this employment of special singers for certain notes only suggests another curious phenomenon known as the Russian horn band. Its inventor, a Bohemian named Anton Maresch, migrated in 1719 to St. Petersburg where the Empress Elizabeth was so

much pleased with his skill as a horn player that he was appointed a court musician, and charged with the task of improving the condition of horn-playing, in which the Russian nobility was greatly interested. The Russian hunters made use of a brass horn on which only one note could be played. Maresch had these made of different sizes, from one foot to seven feet in length (later on others were made up to twelve feet in length for the lowest tones,) so that all the semi-tones of three octaves could be played. Each musician could only play one note, and he had to watch and count carefully for its every entrance and play it not too loud nor too soft, according to the passage of which it formed part. This was not an easy thing to do, and the knout had to be freely used before the musicians could play a piece without mistakes. But the result seems to have repaid all this trouble, for this novel kind of a band became very popular. At a distance the effect produced by it resembled organ music. Maresch wrote a special treatise on the training of horn bands, which has been published by his biographer, J. C. Hinrichs.

As folksongs have no date, and as the first important art-music (concert pieces and operas) in Russia dates back but little more than half a century, it follows that the history of Russian music previous to this century is almost purely ecclesiastic. And as this ecclesiastic music, while full of interest to musical antiquarians, has but little artistic value, a brief record of the more important facts will suffice for our purpose. For details the reader may be referred to Yussupoff's "Histoire de la Musique en Russie," or the article on Russian Music in Mendel's "Musikalisches Conversations-Lexicon."

In the Russian church, as in the Greek church, instrumental music was originally proscribed, and the vocal music was a simple kind of recitation, seldom exeeding a compass of three tones, and without accent, rhythm or time; a simple kind of melodious recitation such as is still heard in the Greek monasteries. About the end of the seventeenth century polyphonic song was first introduced, but was not generally adopted in the churches until the time of Peter the Great, who was especially interested in this innovation. Special choirs were now formed, and Russian ecclesiastic music assumed an Italian character which it retained till the time of Empress Elizabeth, the national music being neglected. What success the Russian singers had may be inferred from the confession of the Italian composer Galuppi that he had never heard such good chorus singing in Italy as he enjoyed at the Russian capital. It now became the custom to send young Russian singers to Italy to study, while distinguished Italian artists were invited to Russia. Under their influence Russian church music became more and more Italianized, till Emperor Paul commanded, in 1797, that only the old Russian music should be sung in church. The Italian fioriture certainly were not the proper thing to graft on the old ecclesiastic music; and fortunately these chants have been preserved in their original form, in several volumes, a new collection having been ordered by the Emperor Nikolaus.

The Italian influences which affected Russian church music made themselves still more noticeable in secular music; so much so, indeed, that one might call the eighteenth century the Italian period in the development of Russian music. Nor is there anything strange in this, for most other European countries, including even Germany, had to pass through an Italian epoch, as a stepping-stone to something higher. Peter the Great, indeed, had no love for Italian music. What he liked was military music, drums, fifes, horns; and he was especially fond of the Polish bagpipers, of whom he imported a large number, and even learned to play their instrument himself. The Empress Anna, who ruled 1730–1740, inaugurated the Italian régime by importing Italian musicians and famous singers. Under her patronage, an Italian opera was for the first time performed in St. Petersburg in 1737. Her successor, Empress Elisabeth, also imported an Italian opera company in 1755. Its conductor was Francesco Araja, who composed a number of Italian operas for St. Petersburg. One of his operas *Cefalo e Procris* was composed to a Russian text, and has therefore been called the first Russian opera; but as its music is entirely Italian, without even an attempt at national coloring, it deserves that name even less than Schütz's *Dafne* deserves to be called the first German opera.

Among the noted Italians who now succeeded each other as leaders of the opera in Russia may be named Galuppi, Traetta, Paisiello, Sarti, and Cimarosa and Cavos, all of whom wrote operas for the Italian stage in that country. About the beginning of the nineteenth century, French influences began to make themselves felt beside the Italian. In 1801,

100,000 roubles were expended on a season of French opera. A few years later the famous French composer Boieldieu arrived in St. Petersburg, and under his energetic direction French opera attained to a high degree of merit. The last-named of the Italian conductors, Cavos, was the first foreign composer who endeavored with some success to introduce Russian musical traits in his operas. The operas composed by these Italian conductors did not hold the stage long, as they were foreign to the spirit of the people; but they helped to educate amateurs and to prepare the way for better things, such as the operas of Mozart and Weber.

At these operatic performances the singers were usually Italians, or other foreigners, while the orchestra was made up mostly of Russians. Pure instrumental music naturally found it less easy to establish itself in popular favor than the opera with all its scenic and terpsichorean attractions; still, St. Petersburg had a musical club as early as 1772, and in 1790 this club had over eight hundred members who supported an orchestra of fifty men. In 1802 the Philharmonic Society was founded for the purpose of performing the classical masterworks. It was under distinguished social patronage, and the success of the first concert was so great that 1500 roubles were left to divide among the widows of musicians, which was the financial object of the Society. In the same year a singing school was opened, which had a good influence on the musical life of the capital. Chamber-music concerts were also given before long, and many famous musicians came to St. Petersburg, which ever since that time has been the place where travelling artists have earned their richest harvests, outside of America. Among these visiting virtuosos may be named John Field, Hummel, Steibelt (who became conductor of the Opera), Charles Mayer, Dussek, G. Mara, Hässler, Baillot.

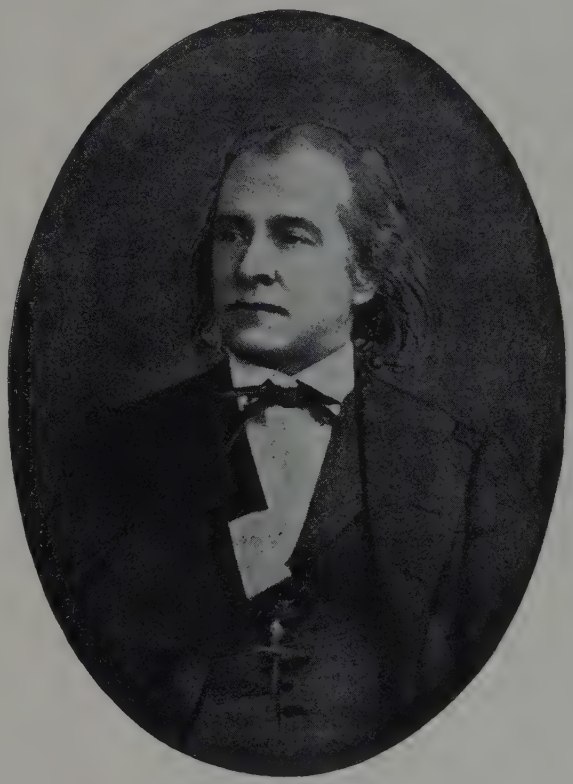
We have now arrived at a stage where the history of music in Russia — as in other countries — is largely the history of individual composers. With Glinka, who was born in 1804, Russian national opera, and national art-music in general, may be said to begin. He had, however, a predecessor of some note who must be considered briefly — A. N. Verstovsky, a pupil of Field and Steibelt, who wrote seven operas, one of which, *Askold's Tomb*, created a great sensation, and was given at Moscow more than three hundred times.

Turning now to Glinka, we come to a composer of original genius whose works, rich in local color, have not received outside of Russia the recognition which they deserve. He doubtless deserves the title of "father of Russian music," for with him Russia first enters the ranks of musical countries. As, however, a special article on Glinka is to be included in the present volume, it is not necessary to enter here into details regarding his life and works. The same is true of Rubinstein and Tschaïkowsky.

Alexander Sergowitch Dargomizsky next claims our attention. In looking over the repertory of Russian opera houses at the present day we find no native opera more frequently announced than *Russalka*. As this opera was produced in 1856, this remarkable longevity (for an opera) indicates the unusual value of Dargomizsky's masterwork. This composer (who was born in 1813 and died in 1869) was a friend of Glinka, whose influence led him to try his own hand at operatic composition. He commenced a score on the subject of Lucretia Borgia, but soon abandoned that in favor of a libretto based on Victor Hugo's "Notre Dame de Paris." The opera was performed in 1847, under the name of *Esmeralda*, and had sufficient success to compensate him for the eight years which he had to devote to fruitless efforts to get it accepted for performance. Twelve years later it disappeared from the stage, but in the meantime his *Russalka* had appeared, which was not fashioned, like *Esmeralda*, after Rossinian models, but paid more regard to dramatic realism as embodied, especially, in an expressive and melodious recitative. Here we note already the influence which afterwards led Dargomizsky to write another opera, "*The Stone Guest*," on ultra-Wagnerian principles. In this, his last work, which he did not live to finish, but which was completed by César Cui, he shows rare harmonic originality, and follows the unprecedented plan of taking a dramatic poem by Puschkin, on the Don Juan legend, word for word as the basis of his music. As this poem had not been intended for musical composition, awkward difficulties and complications followed; and in the matter of form, vocal and orchestral, the composer goes even beyond Wagner in disregarding operatic traditions. Notwithstanding the efforts of his friends, this opera never became popular, and his fame rests to-day on his *Russalka*, his ballads and his orchestral compositions.

César Cui, in his valuable book on music in Russia (written in French), separates Russian com-

posers into three schools or groups, the first being the old lyric school, whose principal representatives are Glinka, Dargomizsky, and Seroff; the second, the neo-Russian school, to which belong Rimsky-Korsakoff, Moussorgsky, Borodin, Balakireff, Cui himself, and Dargomizsky in his last opera, *The Stone Guest;* while Rubinstein and Tschaïkowsky form a third class by themselves, their works being less distinctively national and more cosmopolitan than those of the other Russian composers. This classification appears to be as judicious as any that could be made, and is therefore adopted in the present essay. We must now briefly consider the third in the "ancienne école lyrique russe," as Cui calls it.



ALEXANDER NICHOLAS SEROFF.

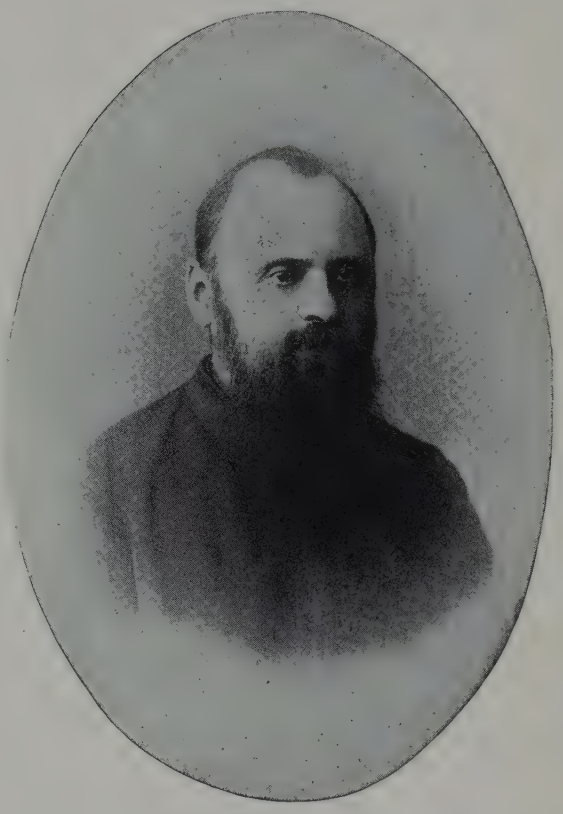
Reproduction of a photograph from life by Shapiro, St. Petersburg.

Alexander Nicholas Seroff (1820–1871) is better known, outside of Russia at least, as a critic than as a composer. Although he took lessons on the piano and the violoncello at the age of fifteen, he did not begin to devote himself to music till 1850, when he gave up the legal profession in the state service. His interest in music, — especially in theoretical matters, was at that time so great that, as he himself relates, he found one day, after presiding as judge, in the Crimea, over the case of a horse thief, that he had been absent-minded during the whole trial, and could not give an opinion; he concluded to devote himself to music thenceforth. Before appearing in public with his first opera, however, he busied himself a number of years as a critical contributor to various papers, in which he fought hotly for his ideals, which were Beethoven in his so-called "third style," and Richard Wagner. He even twice founded a special musical paper to give publicity to his views. He was naturally an opponent of the conservative Rubinstein, who says in his autobiography, concerning the new conservatory in St. Petersburg: "With scant courtesy Seroff thundered against us everywhere, in the public ways as well as in print. 'They are a set of Germans, professional pedants!' he declaimed on every side. . . . This remarkable man was an extremist. At times he hardly seemed to realize the full significance of what he was doing; as, for instance, when he denied the advantage of conservatories and of musical education in general."

Seroff was forty-three years old before his first opera, *Judith*, was performed, and five months later his second opera, *Rogneda*, was brought out. Being a consistent Wagnerite, he wrote his own poems as well as the music, which in both the operas strongly betrays the influence of Wagner. These two operas were well received and became popular, one of their greatest admirers being the Czar, who gave Seroff from his private purse an annual pension of 1200 roubles, which he needed as he was not rich. He did not live to finish his next opera, however. It was completed after his death by Solovieff, and obtained great popularity, its title being *The Devil's Might*. He wrote little besides these operas, but among his literary essays his papers on Russian Folk-music call for favorable mention.

Coming now to the neo-Russian school, we recall the fact already noted, that Dargomizsky, toward the end of his career, wrote an ultra-Wagnerian opera, *The Stone Guest*, which placed him at the head of that school. In 1867 he was elected president of the Musical Society of Russia, and his house became the headquarters of the new Russian school. This school believed in the principles and innovations of Wagner, Liszt, and Berlioz, and it held that

while symphonic music had reached its climax, and practically run its course, there was room for further development in the opera; accordingly the opera received the lion's share of their attention. In this they were in accord with Wagner, as also in two other fundamental points thus formulated by César Cui: (1) "Vocal music should be in perfect consonance with the sense of the words"; (2) "The structure of the scenes making up an opera should depend entirely on the mutual relations of the personages, like the general movement of the piece"; that is, the music should follow the plot step by step. A third tenet of this school is that "dramatic music should always have an intrinsic value, as absolute music, apart from the text." In so far as this may mean that there should be no rubbish in an opera, any more than in a symphony, this is a principle which hardly requires stating; but if it means that dramatic music should be so written that it can be transplanted to the concert stage without damage, then it is an error which Weber pointed out when he remarked that the music of his greatest opera, *Euryanthe*, cannot be separated from the text and action without harm, and which is borne out by Wagner's operas. If music and poetry are to be united in an opera, they should be amalgamated, and not simply placed side by side without any organic connection: this æsthetic truth has been settled for all time by the teachings and the works of Weber and Wagner.



MILY ALEXEYEWITCH BALAKIREFF.

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While it is impossible to find anything absolutely new in the art principles of the neo-Russian school, it must be admitted that in matters of detail and thematic invention there is a good deal of originality in the works of these composers. This is especially true of their harmonies which are often novel and daring to the point of recklessness. Sometimes these harmonies have the spontaneity and apparent inevitableness which indicates true inspiration, but often they seem the result of reflection and almost mathematical calculation. Nor is it difficult to account for this, if we bear in mind the significant fact that many of the Russian composers were men of science before they became musicians. Borodin was a professor of medicine, César Cui professor of fortification, Balakireff a mathematician, Rimsky-Korsakoff a naval officer, Seroff and Tschaïkowsky lawyers. One fascinating element of novelty is given to the harmonies of the neo-Russian school by the revival of the ecclesiastic modes as used in folk-music and as described in a preceding page.

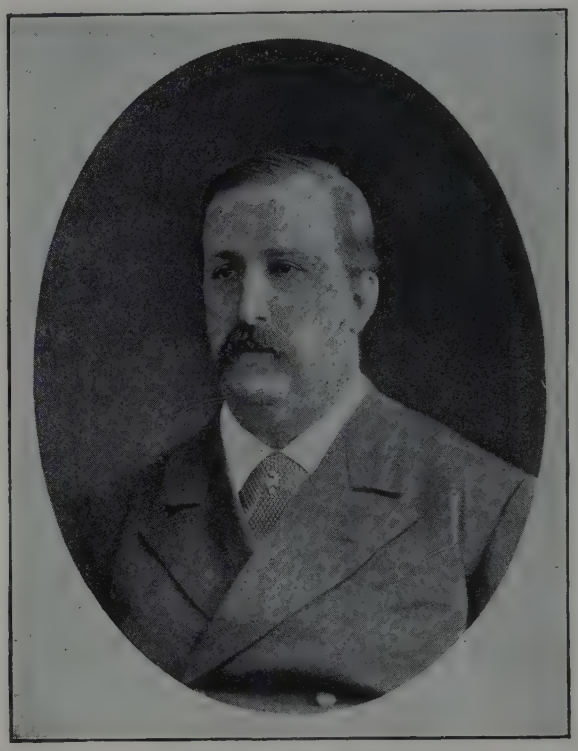
A few pages of personal information must be added about the principal composers of the new Russian school. César Cui was born in 1835 and became professor of fortification at the Engineers' Academy in St. Petersburg. He published two books on the art and history of his specialty. In music he had taken an interest from his childhood. In 1864 he became a contributor to the St. Petersburg Journal, and continued for four years to write articles in which Schumann, Liszt and Berlioz were especially extolled. Besides fifty or more songs he has composed a number of short pieces for the piano (vol. 15 of Novello Ewer and Co's Pianoforte Albums contains thirty-one of these) which betray the influence of Chopin and of Schumann, especially from a rhythmic point of view. Some of them are mere drawing-room music, and in all of them the harmonic interest predominates over the melodic, a weak melodic vein being a general characteristic of the neo-Russian school. His most ambitious compositions

are two scherzos and a tarantelle for orchestra, and four operas — *The Prisoner in the Caucasus*, *The Mandarin's son*, *William Ratcliff*, and *Angelo*. These operas have not been remarkably successful, presumably because their composer avoided the "faults" of Richard Wagner, as he says the new Russian school does.

How late in life Cui (like so many other Russians) turned to music seriously, may be inferred from the fact that he studied composition with Mily Balakireff, who was actually born a year later (1836) than his pupil. He had studied mathematics for his vocation, but intercourse with the enthusiastic Russian biographer of Mozart, Alexander Ulibischeff, led him to devote himself to music. But whereas Ulibischeff was so conservative that he could not even endure the later Beethoven, Balakireff went over to the camp of Liszt and Berlioz. In 1865 he introduced Glinka's *Russlan and Ludmilla* at Prague, and in 1867 he became the head of the free music school in St. Petersburg and also conducted the concerts of the Russian Musical Society for three years. Besides making a valuable collection of Russian folksongs he composed a number of overtures and piano pieces.

It was owing to the friendship and influence of Balakireff that the new Russian school received another member in the person of Alexander Borodin (1834–1887), who, although little more than an amateur in music — he was a physician and chemist — became president of the Society of Music Lovers at St. Petersburg. Besides works for piano, and chamber music, he wrote two symphonies, an opera, *Prince Igor*, and a symphonic poem entitled 'Middle Asia.' In America Borodin is best known by a movement from this symphonic poem in which a long sustained, very high note of the violins conveys a vivid idea of the dreamy monotony of the limitless Russian steppes.

Another friend and a pupil of Balakireff was Modest Moussorgsky (1839–1881). He wrote songs, pianoforte pieces, and three operas, one of which, *Boris Godunoff*, attained to considerable popularity. When Balakireff gave up the post of director of the free music school in St. Petersburg he was succeeded by Nicolai Rimsky-Korsakoff, still another adherent of the Liszt-Berlioz school in Russia (born 1844), who has the honor of having written the first Russian symphony. He also wrote two operas, but was on the whole less gifted for dramatic music than for symphonic, chamber and parlor compositions. His orchestral legend, 'Sadko,' and his programme symphony, 'Antar,' have been



ALEXANDER BORODIN.

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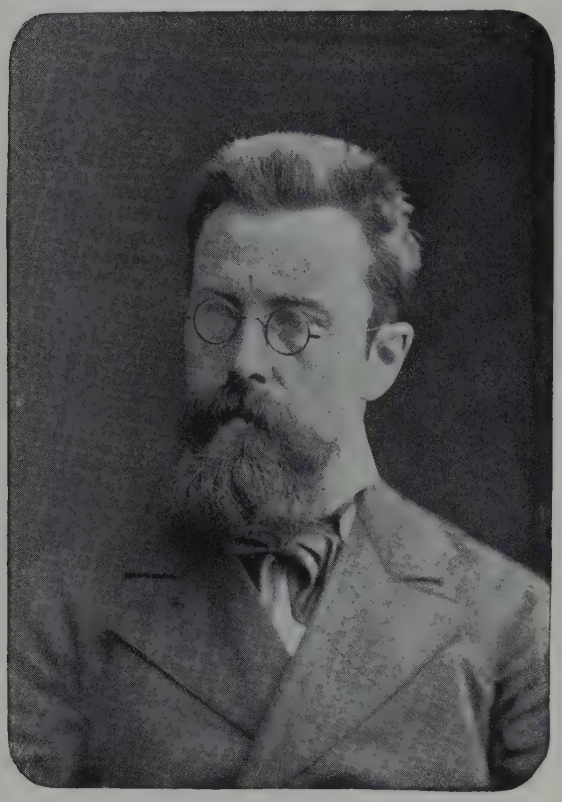
performed in Germany. He also published an excellent collection of one hundred popular Russian songs, with pianoforte accompaniment.

Concerning Rubinstein (born 1830) and Tschaïkowsky (born 1840), no biographic or critical remarks need be made here, as they are fully discussed in special articles elsewhere in this book. It is interesting and amusing, however, to notice the tone of superiority which the young Russian school assumes in speaking of these two composers. César Cui, who places not only Glinka but Balakireff and others of his colleagues in the first rank of composers, describes Rubinstein as "un infatigable compositeur de second ordre!" He admits that he has written some fine lyric songs, operatic choruses, ballets and orchestral pieces, but he is only a second-rate composer, all the same. He is especially weak from a national point of view: "Although he was born in Russia, and did much for the development of music in his native country, Rubinstein is a *German* composer, the direct succes-

sor of Mendelssohn. He treats Russian melodies after the manner of the Germans, which makes a very unæsthetic combination. Of Russian themes



NICOLAI ANDREAS RIMSKY-KORSAKOFF.

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he has seized less the spirit than the external side, that is to say, certain cadences, certain melodic contours. He uses only two types of the popular melodies: that of the melancholy songs and that of the wild dance, of an unbridled gayety (the trepolchok), while he remains a stranger to the poetry, the intensity, the tranquil beauty of our national songs. This is the reason why his *Russian* music is monotonous and tiresome. 'Ivan the Terrible' is perhaps the only exception, but a very agreeable one, to what has just been said."

Tschaïkowsky does not fare much better at the hands of this young Russian critic. He is a good symphonist, is interesting, harmonically and melodically, but is often too prolix, his vocal writing is bad, and his operas "lack style and character." Strange to say, the world at large, which perhaps knows something about music too, has a very different idea regarding the relative greatness of the Russian composers. It has welcomed Rubinstein and Tschaïkowsky with open arms, as men of genius, while the doings of the young Russian school are still generally viewed as harmonic "freaks." The future may possibly reverse this estimate, but for the present it seems on the whole a more just attitude than that of César Cui. One thing may, however, be conceded: Rubinstein and Tschaïkowsky are more cosmopolitan and less distinctly national composers than the other Russians: but whether this is a shortcoming is somewhat doubtful. Nor is it a mere accident that these composers are cosmopolitan. Tschaïkowsky is not a full-blooded Russian, his mother's father having been a Frenchman; and Rubinstein's father was a Polish Jew: so that Poland might with justice claim him as partly her own.

One point in Tschaïkowsky's life illustrates the progress of Russian music in general. He was at first an ardent admirer of the Italian operas of Rossini and Bellini; then a performance of Mozart's *Don Juan* converted him to German classical music; and later still, he came under the influence of Liszt, Wagner and Berlioz, which Rubinstein alone of all Russian composers, since Glinka, has escaped. This enthusiasm for the very latest and most advanced standpoint in music is characteristically Russian, and is to be found in all other spheres of mental activity in that country. And when we consider that all the Russian composers, beginning with Glinka, have done their work within the last fifty years, we must admit that there is a great future for a country which has accomplished so much in half a century. And this task has been achieved, too, amidst the greatest difficulties. It was not until 1800, as Rubinstein tells us, that a man who had adopted music for his profession had a recognized position in Russia. The aristocracy, moreover, favored foreign art and artists; Russian composers had to write their operas to Italian or German texts; most of the singers were foreigners who had no taste for Russian music, and until within a decade or two the opera houses of St. Petersburg and Moscow were the only ones in the vast Russian empire. At the present time, Russia has several good opera houses, where the works of native composers are favored to the extent of about one-third of the performances; there are also abundant orchestral and chamber concerts, and several music schools, so that the prospects for musical harvests of the future are good.

POLAND

The intimation made a few lines back that Poland might with some justice claim Rubinstein as partly her own, since his father was a Polish Jew, leads us to plunge at once *in medias res*, and to call attention to a fact which seems hitherto to have escaped historic generalization, namely, that Poland is the land of great pianists *par excellence*. Leaving aside Rubinstein as only partly Polish, we still have Chopin, whom Rubinstein calls the "soul of the piano" and whom many competent judges consider the greatest of all composers for the most universal of all instruments; Karl Tausig, who, though he lived but thirty years, placed himself in the front rank of pianists; Josef Hofmann, the wonderful prodigy; and Paderewski, who seems to unite all the best qualities of the greatest pianists in one person. All these pianists are distinctly geniuses; all have composed; but, strange to say, apart from them, Poland has produced no composers of high rank. To the musical historian it is above all things a country where first-class pianists seem to grow on the trees.

This predominance of the instrumental side of music in Poland, moreover, appears to be not a mere accident, or only a modern trait, but a characteristic of Polish music in general, including the folk-songs. Russian popular melodies, as we have seen, betray their vocal origin by their limited compass, but "the songs of the Poles, also a Slavic people, differ widely," as Mrs. Wodehouse remarks (Grove, III., 614), "from those of Russia in rhythm and metre. There is more fire and passion about them than about Russian songs, the Poles being more excitable and more keenly susceptible to romance than their neighbors. Polish songs have an instrumental rather than a vocal coloring, which reveals itself in their difficult intervals (such as the augmented fourth) syncopated notes and intricate rhythms. In this they resemble the Hungarian music," and Hungary, it is needless to add, is also noted chiefly for having given the world one of its greatest pianists and the orchestral gipsy music.

Darkness rests on the early history of Polish music — a darkness aggravated by the fact that the earliest extant collections of Polish folk-music are not printed with words in the same dialect to which they were originally wedded, so that philologists can gain no foothold on them. That many of the popular melodies are, however, of great antiquity, is indicated by their "exotic" character (the augmented melodic intervals, the use of mediæval ecclesiastic modes, the traces of a pentatonic scale, the use of the bagpipe drone, Oriental traits, and the *rubato*, or capriciousness of movement) which indicate its origin previous to the time when German, French and Italian influences began to make themselves felt in Poland. The melancholy mood which prevails in most Polish music, and tinges even the lively tunes, leads to the supposition that it was in the periods of great suffering, in the wars with Turks and Tartars, that these melodies originated.

The oldest records of Polish music are naturally connected with the church. Archbishop Adelbert composed in 959 a hymn 'Boda Rodziga,' which was sung not only in church, but in battles and on various ceremonious occasions. Certain Christmas songs, supposed to be of great antiquity, are mentioned (Mendel XII., 354) as still in existence; and reference is also made to what must have been a delightful old custom — the singing of 'Hajnaly,' or Morning songs, from the towers of Cracow to wake the inhabitants, a custom which reminds one of that soothing musical substitute for bells — a trombone performance of chorals — on South German church towers, not yet obsolete even in Stuttgart. Cracow was in those early days the intellectual and artistic capital of Poland; here *a capella* music was cultivated, and a number of native composers wrote works for the church service. Nicolas Gomolka (1564–1609), probably a pupil of Palestrina, was the most gifted of these church composers.

Italian musicians were the first to introduce something besides folk-songs and dances and church-music into Poland; and that country, like Russia (and like Germany and France), had to pass through a long period of Italian music, chiefly operatic. Augustus the Strong and Frederick Augustus II. introduced into Poland their famous Dresden players, composers and singers among whom were Hasse and his wife Faustina, Lotte, Senesino, etc. The nobles of Poland imitated the custom of the aristocracy in other countries of keeping private bands, partly for musical purposes, partly for ostentation. Italian opera was cultivated in Poland before the middle of the seventeenth century, at first, as elsewhere, only for the private amusement of the nobility, who spared no expense in securing gorgeous scenic effects, and famous singers and composers;

among the latter we find such well-known names as Cimarosa, Paisiello, Viotti.

Polish opera did not begin to flourish till 1778, and, characteristically enough, the first three composers of opera in Polish were foreigners (Kamienski, Weynert, Kajetani). Many readers of this sketch probably are not aware that there ever was such a thing as a Polish opera: but Polish opera has actually had two *historians!* — Kurpinski and Ladislas von Trocki — and from the work of the latter Professor Niecks has gathered these statistics: "From the foundation of the Polish national opera in 1778 till April 20, 1859, 5,917 performances of 285 different operas with Polish words took place in Poland. Of these 92 were national Polish operas, the remaining 193 by Italian, French, and German composers; 1,075 representations being given of the former, 4,842 of the latter. The *libretti* of 41 of the 92 Polish operas were originals, the other 51 were translations. And, lastly, the majority of the 16 musicians who composed the 92 Polish operas were not native Poles, but Czechs, Hungarians, and Germans."

The most prominent and popular of Poland's opera composers is Josef Elsner (1769–1854), famed also as the teacher of Chopin. He wrote twenty-seven Polish operas, some of which enjoyed great popularity, although, being written in the old-fashioned style of Paër, they are now obsolete. He also wrote a vast number of compositions of almost every class, and it was he who, in 1815, started a musical society which became the germ of the Conservatory of Warsaw of which, in 1821, Elsner became the first director. As a teacher he had a great influence on the development of Polish music; but his best claim to immortal fame is that he was not a pedant and did not try to curb the original genius of his pupil, Chopin.

Besides Elsner there are at least two Polish opera composers who deserve mention here — Karl Kurpinski (1785–1857) a prolific composer of operas and instrumental pieces, and Stanislaw Moniuszko (1819–1872), who wrote fifteen national operas, masses, songs, etc. Of Polish operatic singers the best known are Antonia Campi, for whom Mozart wrote the part of Donna Anna in *Don Juan*, the tenors Mierzwinsky and Jean de Reszke, and the bass Edouard de Reszke. In the list of instrumental composers and performers we must include Chopin, Lipinski, Mikuli, Wieniawski, Kontski, Tausig and Paderewski. Lipinski (1790–1861) was one of the greatest violinists of his time, a friend of Paganini, with whom he performed in public until rivalry put an end to their fellowship. He began his career as a violoncellist, to which fact he subsequently attributed his full tone. Schumann dedicated his "Carnival" to him. His own compositions for his instrument are numerous but now obsolete. Mikuli (1821), a pupil of Chopin, is chiefly noted as the editor of an edition of his teacher's work, with corrections based on Chopin's manuscripts and Mikuli's private copies used at his lessons (published by Kistner). Henri Wieniawski (1835–1880) was Imperial chamber virtuoso in St. Petersburg from 1860 till 1872, in which year he accompanied Rubinstein on his American tour, which he personally prolonged till 1874. In 1875 he became the successor of Vieuxtemps as violin professor at the Brussels Conservatory. His two violin concertos and some shorter pieces are still played occasionally. His brother Joseph (born 1837) was noted in his day as an eminent pianist. Two other Polish brothers, Apollinari de Kontski (1825–1879) and Antoine de Kontski (born 1817) became famous as violinist and pianist respectively, the latter being best known by his programme piece, "The Awakening of the Lion," which, however, does not occupy a much higher level than the trashy "Maiden's Prayer" by another Polish composer, Badarzewska, which has for a quarter of a century enjoyed an almost epidemic popularity among school-girl pianists in America.

We now come to those great pianists, to whom Poland owes her honorable place among the musical nations of Europe. As Chopin's life and works are discussed in a separate article in this book, he need be considered here only from a national point of view. This limitation excludes more than most amateurs fancy. The recognition of the wonderful originality of Chopin's genius has been greatly retarded by the current notion that almost all those traits which distinguish him from other composers are national Polish peculiarities. This is a deplorable error. It is true, there is a certain Polish atmosphere in most of Chopin's compositions, but in his greatest works — the preludes, scherzos, études, nocturnes, ballads, sonatas, waltzes,— nine-tenths of the originality is the emanation of Chopin's individual genius, and only one-tenth is national Polish property. It is only in his twelve polonaises, his one Krakowiak, his fifty-six mazurkas, and his sixteen

Polish songs that the national element comes prominently forward; and even in these cases we need only to compare Chopin's pieces with similar ones by other Polish composers to see how very much of their charm even these national compositions owe to his individual genius. He was influenced by the Polish national melodies and dances, but did not copy them.

Polonaises were written long before Chopin, most of the great composers, including Bach, Mozart, Beethoven, Schubert, Spohr, Weber, Wagner, and Liszt, having tried their hands at this form of composition; but Chopin surpasses them all; Liszt, although he too had written some charming specimens, used to say to his pupils, "After Chopin no more polonaises should be written." As the name indicates, the polonaise originated in Poland, and the legend relates that it was introduced for the first time in 1573, when Henry III. of Anjou acceded to the throne of Poland; and it was subsequently used in that country and elsewhere on all stately festive occasions, being still danced in Germany at the opening of court balls.

While the polonaise was of aristocratic origin, the mazurka is an indigenous dance of the people. The mazurka seems to have been Chopin's favorite form of composition, to judge by the number he wrote. His opus 6 was a collection of four mazurkas, and the last piece he ever wrote was a mazurka — a most melancholy piece which he never heard on the piano, for he had not the strength to get up and try it. Nor is the reason for this devotion to the mazurka far to seek. Chopin was born (1809) in the province of Mazovia (near Warsaw) the very heart of old Poland; and the Mazovians are of all the Polish people the most gifted musically. As a boy, Chopin made frequent excursions into the country, during which he learned to love the mazurkas which the peasants sang or to which they danced. Thus the mazurka enthralled his fancy through its association with memories of his childhood, as well as by its intrinsic loveliness, and by the fact that it is the most exclusively national form of Polish music, — and Chopin, as every one knows, was an ardent patriot; he carried a clod of Polish soil with him to Paris, to be buried with his body.

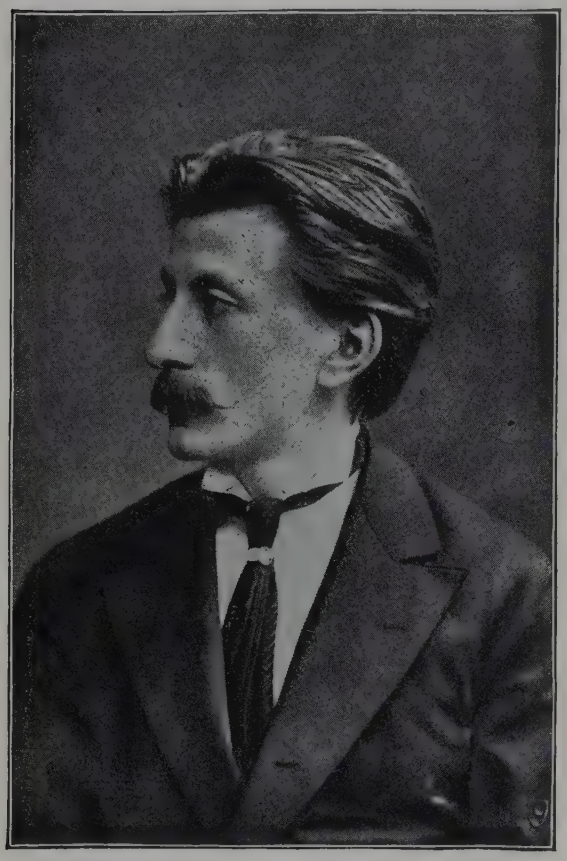
The mazurka, while less stately than the polonaise, is yet considerably slower than that modern dance of love, the Viennese waltz; both waltz and mazurka are in three-four rhythm, but they differ in accent as well as in tempo. In the waltz, however, a special emphasis is placed on every second bar, which gives the movement the effect of six-eight

CARL TAUSIG.

rhythm, whereas in the mazurka every bar is accented, but — and this is the national element — the chief accent is very apt to be on the second, and especially on third beat, and syncopation is frequently employed; by which means we get that rhythmic novelty and variety which is characteristic of Slavic and other "exotic" music. No less characteristic is that capriciousness of tempo known as *rubato*, which, though not unknown in art-music before Chopin, was by him first made a striking and pervading feature of musical expression. Liszt compares it poetically to the fitful motion of grain fields or of tree tops stirred by the wind. It is the poetry of musical motion, as opposed to the mechanical regularity of the metronome and the ordinary dance. The gift of playing with *rubato* can hardly be taught; some of the best German musicians lack it and even dislike *rubato* as alien to their mode of feeling.

Still another national characteristic of the mazurka remains to be noted. It prefers the minor mood, to give expression to that national Polish melancholy — that sadness created by personal and national misfortunes — which has become proverbial.

The next of Poland's great pianists was Carl Tausig, who, however, need not detain us long, for although he was born in Warsaw (1841), his parents



MORITZ MOSZKOWSKI.

Reproduction of a photograph from life by Schaarwächter, Berlin.

were Germans and so is his music, which shows little Polish influence, although his piano concerto (MS.) contains a polonaise. Moreover, his original compositions are very few in number, which is not strange in view of the fact that he lived only thirty years. His fame chiefly rests on his marvellous achievements as pianist and on his pianoforte arrangements of the works of other composers, including the vocal score of Wagner's *Meistersinger* and the "Nouvelles Soirées de Vienne — Valse caprices d'après Strauss," which were obviously suggested by the Schubert-Liszt "Soirées de Vienne." Tausig was *really* what so many others claimed to be — the "favorite pupil" of Liszt, who, indeed, treated him almost from the beginning as a colleague rather than as a pupil. As a pianist Tausig had perfect technique and amazing dash, but his horror of sentimentality and "effect" led him often to discard sentiment and expression, which made the critics class him as a "cold" player. In 1869 he opened a school in Berlin for advanced pianists, but closed it again the following year, in disgust at the scarcity of talented pupils. Tausig was a most enthusiastic champion of Wagner, and it was he and the Countess von Schleinitz who suggested the plan of organizing a society of patrons to collect funds for the first Bayreuth Festival.

Poland may partly claim three other distinguished musicians of this period — Moritz Moszkowski, who was born in Breslau (1854), but whose father was a Pole; and the brothers Philip and Xaver Scharwenka who were born (1847, 1850) in Posen, a former province of Poland. Like Tausig, however, these composers have been completely merged in German music, retaining little of the Polish flavor. Moszkowski's best works are his 'Moments Musicals,' one of which is worthy of Chopin, his Spanish Dances and his symphonic poem "Jeanne d'Arc." His opera *Boabdil* was produced in Berlin in 1892 with considerable success. The Scharwenka brothers came to New York in 1891, where they opened a branch of their Berlin conservatory. They are both prolific composers, Philip being the more gifted of the two.

Within the last few years two new stars have risen in Poland, who, if their promises are fulfilled, will shed as much lustre on their country as Chopin. Little Josef Hofmann (born 1878) is indeed only a prodigy, but he is the most marvelous prodigy the present generation has heard; and the amazing thing about him is that not only does he play the most difficult things by instinct in a way that no one can ever *learn* to play, but hardly any allowance has to be made for immaturity of emotional expression. He plays like a man — or, perhaps, as a woman of genius would play.

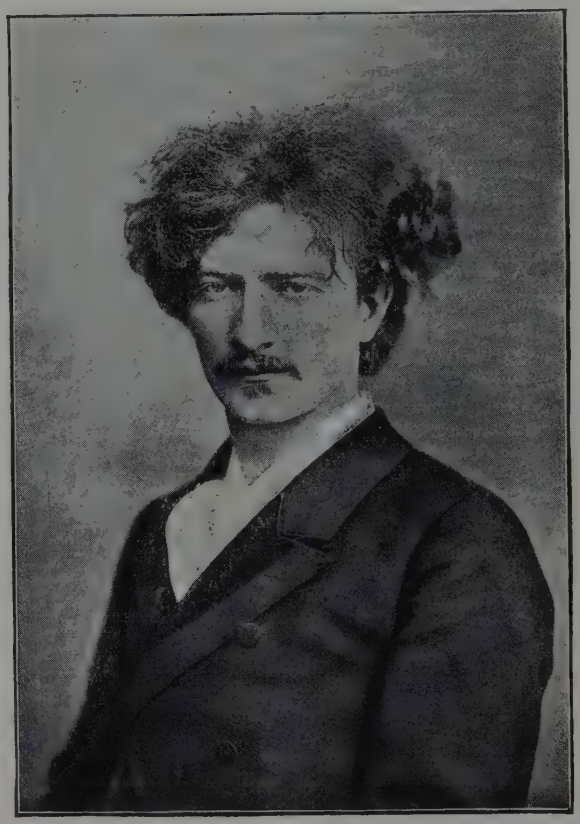
More recent to fame, although older, is Ignaz J. Paderewski (born 1860), who has taken Paris, London, New York and other American cities by storm as no other pianist has ever done, since the early days of Liszt and Rubinstein. During a four months' tour in the United States (1891–1892), he earned over a hundred thousand dollars, and at his last recital in New York the receipts amounted to over $6,200. This success is the more remarkable as there is nothing sensational about his playing to attract the masses. He plays like a true artist who

is entirely absorbed by his task of interpretation. He unites the best qualities of all the great pianists, has a sensuous beauty and tone unequalled by Liszt, and a more perfect technique than Rubinstein, while his use of the Slavic *rubato* is as delightful as his employment of the pedal is novel and epoch-making. With it he produces orchestral effects, not of loudness, but of variety of tone color such as no pianist before him has had at his command, and when he sings a Schubert song on the piano the greatest vocalists could learn the art of *cantabile* from him. As a composer, too, he is a true genius, and the list of his works for piano and for voice is already considerable. His popular minuet is as lovely as Mozart's *Don Juan* minuet and the second movement of his concerto, opus 17, has a dreamy beauty unsurpassed in that form of composition, while in the treatment of the orchestra no Polish composer has ever equalled him.

If Paderewski lives — he seems of delicate constitution — the world may expect the greatest things of him. A good sketch of his life may be found in the *Century* magazine for March, 1892, whence we gather that he was born at Podolia, a province of Russian Poland; that like Rubinstein he owes his musical organization to his mother; that he took to music at three; that he practised hard in the years of his apprenticeship, and made a tour of Russia at sixteen. At nineteen he married, and became a widower at twenty. At twenty-three he was professor of music at the Strasburg conservatory; and later, resolving to become a virtuoso, he studied with Leschetizki, the famous Polish piano teacher. Then came his triumphs as pianist. He began composing at seven, but did not publish till 1882.

SCANDINAVIA.

In the North Atlantic Ocean, about half way between Norway and Iceland, lies a group of twenty-two small islands, all but five of which are inhabited by fishermen and shepherds. They are called the Faroe Islands, and although now belonging to Denmark, they were originally peopled by Norwegians. It is on these islands, so secluded from the ravages of civilization, that the largest number of unadulterated Scandinavian folk-songs have been found by modern musical antiquarians. The abundance of popular melodies here may be inferred from a quaint old custom which forbade the singing of the same song more than once a year at the dancing parties. Telemarkon in Norway, and central Jütland in Denmark, are similar centres of



IGNAZ J. PADEREWSKI.

Reproduction of a photograph from life by the London Stereoscopic Co., London.

primitive songs. Sweden also has proved a very fertile source of quaint folk-songs, many of which, however (as in Denmark), show the influence of other countries, for folk-music constantly undergoes changes. Some of the most charming of the Swedish songs have been made known to the whole world by the two prima donnas of the first rank, whom it has been the proud privilege of Sweden to give birth to, — Jenny Lind and Christine Nilsson.

Scandinavian folk-songs partake of the general characteristics of "exotic" music, as explained in the introduction to this essay: the capriciousness and frequent changes of rhythm, conditioned by the close union between words and melody; an uncertain, vacillating tonality, which makes harmonization difficult; a preference for the minor mode; and an occasional use, — besides major

and minor — of the mediæval ecclesiastic modes. A further peculiarity of Scandinavian popular melodies is that the same melody which is at first played or sung, say, in quarter notes, is repeated in eighth notes and then in sixteenths, thus giving an increasing animation without change of measure. Something similar is noted in Polish music, and it is an odd fact, moreover, that one of the most popular dances in Scandinavia is the Polska, which partakes of the characteristics of the mazurka and the minuet as well as of the polka. This mixture may explain why in one part of Sweden Polska has become a general name for almost any kind of a dance piece. Other popular dances in Scandinavia are the Halling, the Springdans and the Syvspring. Detailed descriptions of these peasant dances, and of Scandinavian folk-music in general, may be found in the supplement to Mendel's "Musikalisches Conversations-Lexicon" and in an admirable pamphlet on "Grieg et la Musique Scandinave," by Ernest Closson (Paris: Librairie Fischbacher, 1892). Here we have room to note only one more curious fact — that many of the popular Scandinavian tunes are attributed to the devil and other supernatural beings. Among the numerous collections of Scandinavian folk-songs Arwidson's "Svenska Fornsanger" must be named as one of the best, because the melodies are given without any of those added modern harmonies which in some other collections disguise their true primitive character. For accompaniment, Scandinavian musicians of olden times had some unique instruments, the limited compass of which, together with the difficulty of playing certain intervals, seems to have had some influence also on the formation of the melody, which, moreover, — as in Russia, — is apt to be very short.

DENMARK.

Passing from the people's music to that of noted individual composers, we find that Denmark was the first of the three Scandinavian states that produced a genius of high rank — Niels W. Gade. Denmark, like its sister states, and like Russia and Poland, got its first taste of general European music, on a large scale, from the performances of Italian opera companies, if we except the Danish court music, in which, in the sixteenth century, the influence of the Netherlands prevailed. The famous organist Buxtehude (1637–1674) was a Dane. Among famous foreign musicians who spent some time in Scandinavia were John Dowland, Heinrich Schütz, and Gluck, who spent half a year in Copenhagen, conducting and composing. With these and others, French and German influences were introduced, and with the advent of independent creators in Scandinavia we find German influence predominant, so that Scandinavian art-music may be looked on as German music with a Northern flavoring, just as Polish and Russian art-music is at bottom German and French, with Polish and Russian national and local color superadded. Apart from folk-music, we see that Italy everywhere was the "cradle of music," and — as Dr. Hans von Bülow has wittily put it — "remained the cradle."

How German the substratum of Danish art-music is may be inferred from the fact that of Gade's two most distinguished predecessors, one, Weyse, was born at Altona (Hamburg), while the other, J. P. E. Hartmann, had a German grandfather; and Gade himself, though a true Dane, was so thoroughly imbued with the spirit of the German romantic school that he used to be nicknamed "Mrs. Mendelssohn." Christoph E. F. Weyse (1774–1842) wrote several operas and a number of church compositions at Copenhagen, where he was professor, Gade being one of his pupils. The real father of Danish music, however, is Johann Peter Emil Hartmann (born 1805). He also was a protégé of Weyse, and manifested an early talent for music. In 1840 he became director of the Copenhagen conservatory, and nine years later was appointed royal conductor. Among his works are four operas, a number of songs, orchestral and piano pieces. There is true national color in his compositions, which, however, are less known outside of Scandinavia than they deserve to be. Better known are the compositions of of his son, Emil Hartmann (born 1836), whose northern dances and songs, and especially his overture 'Eine Nordische Heerfahrt' are familiar in all concert halls. Well known also are the dance pieces of Lumbeye, the "Scandinavian Strauss."

Niels Wilhelm Gade, who was born in 1817, married a daughter of the older Hartmann. His life and works being discussed in a separate article, a few words only need be said here about the national side which, while quite noticeable, is not as conspicuous as it is in the works of the Norwegian Grieg, and is, indeed, more perceptible in his instrumental coloring than in his melodies or harmonies. Instrumentation is indeed his most remarkable gift, and his

love of original orchestral effects is doubtless the principal reason that, although he was a follower of Mendelssohn, he was nevertheless a warmer admirer of Wagner, Liszt and Berlioz, whose works he introduced to his countrymen, and not, as Dr. von Bülow pointedly remarks, like some conservative musicians elsewhere, with the deliberate intention of misrepresenting them. His 'Ossian' prize-overture will always remain an admirable example of what might be called orchestral atmospheric effects, such as bring up to the mind's eye visions of northern highland scenes. Among the younger Danish composers there is one who has shown considerable talent as an orchestral composer — Asger Hamerik (born 1843). Among his works are a "Jewish Trilogy" and five "Northern Suites." Since 1872 he has been director of the Peabody Institute at Baltimore.

SWEDEN.

Sweden has produced no composer of equal rank to the Danish Gade or the Norwegian Grieg, but it seemingly tried to atone for this by giving to the world Jenny Lind (1820–1891) and Christine Nilsson (born 1843), both of whom, while chiefly devoted to Italian, French and German opera, did not neglect to cultivate and make known the quaint folksongs of their native country; and when Jenny Lind returned from her American tour with Barnum (1850–1852) she gave half a million dollars, or two-thirds of her earnings, to charitable institutes in Sweden. Of the Swedish composers, half-a-dozen are of sufficient prominence to be mentioned here. Johann Helmich Roman (1694–1758) distinguished himself as a composer for the church. Carl Michael Bellman (1741–1795), who has been described as "one of the most extraordinary and original lyrical geniuses that have ever lived," was a famous poet and minstrel who wrote his melodies as well as his poems, both of equal beauty, and also sang them. There are more than two hundred and fifty of these musical poems, known as Tredmane, relating to every conceivable secular and sacred topic. A collections of Bellman's works, by Ahlström, was published at Stockholm in 1881. Johann Friedrich Berwald (1788–1861), a pupil of Vogler, and a really original composer; Ludwig Norman (born 1831); Adolph Friedrich Lindblad (1804–1888), noted as the teacher of Jenny Lind, a composer of many famous national songs; and Ivar Hallström (born 1826), who followed Lindblad as director of the Stockholm conservatory, who has composed national songs and operas — complete the list of names that have won attention outside of Sweden.

NORWAY.

Norway claims the distinction of having, of all Scandinavian countries, produced both the greatest number of unique folk-songs and the most original musical genius; and besides Grieg, at least six other Norwegian composers and performers have made a name for themselves,— Svendsen, Tellefsen, Kjerulf, Schytte, Ole Bull and Neupert. Kjerulf (1815–1868) composed pieces for the pianoforte and a number of very melodic songs, some of which were sung by Nilsson, Lind and Sontag. Tellefsen (1823–1874) was a pupil and friend of Chopin; as he spent most of his years in Paris his music does not partake noticeably of the Scandinavian characteristics. Among the younger Scandinavian composers, is Louis Schytte, who shows the influence of Mendelssohn and Grieg in his works. Carl F. E. Neupert (1842–1888) was known as a good pianist and teacher, and he composed, among other things, six Norwegian improvisations and one hundred and twenty-four concert études. Ole Bull (1810–1880) wrote two concertos and various other pieces for his instrument, some of them with a Scandinavian coloring, but his fame rests chiefly on his remarkable feats as a violinist. He enjoyed immense popularity and among his admirers were Paganini and Joachim. His method of playing had unique features, but he sometimes sacrificed purity of art to sensationalism. In 1852 he founded a Norwegian colony in Pennsylvania, which cost him his fortune. His biography was written by his wife. Ole Bull used to call America his second home and he was not the only Scandinavian musician who looked on America as the promised land. Neupert taught and played the last six years of his life in New York, and Hamerik has been in Baltimore since 1872.

Johann Severin Svendsen (born 1840), next to Grieg and Gade the greatest of Scandinavian composers, also came to this country, in 1871, to marry an American lady whom he had met in Paris. This was several years after he had completed his four years' studies in Leipsic, where he won the honorary grand medal for composition. Svendsen was very fond of travelling and he spent much time in Paris, London, Leipsic, Munich, Rome, etc.; he also vis-

ited Bayreuth and became an intimate of Wagner, whose music he studied thoroughly. In 1880 he returned to Christiania, and in 1883 was appointed

JOHANN SEVERIN SVENDSEN.

Reproduction of a photograph from life, by Shapiro, St. Petersburg.

royal conductor at Copenhagen. Svendsen is a thoroughly original composer, but although he wrote four Norwegian rhapsodies and arranged many Scandinavian melodies for orchestra, his chamber and orchestral works in general are not national but thoroughly cosmopolitan, so that one would hardly suspect the composer's nationality, and would fancy him to be a German.

Not so the prince of Scandinavian musicians, Edward Hagerup Grieg (born 1843), who is as unmistakably Norwegian in most of his works as Chopin is Polish in his mazurkas, or Liszt Hungarian in his rhapsodies. Dr. Hans von Bülow has aptly called Grieg the "Norwegian Chopin," and although he did not enlarge on his *aperçu*, it is easy to supply the points of comparison which may have led him to make it. One point is the finish of style and the abhorrence of commonplaces; another the spontaneous flow of melody combined with an amazing wealth of harmonies, many of which conservative ears will find harsh and "incorrect," but which will be gradually accepted as "classical." In his constant use of exotic intervals, rhythms, and harmonies based on folk-song and ecclesiastic modes, Grieg further resembles Chopin, as he does in his preference for the shorter forms of composition and his free treatment of the sonata form. One of the most unmistakable evidences of genius in Grieg is that, whereas Rubinstein, Liszt and other modern composers had led one to think that nothing new could be written for the piano unless it be so difficult and involved that only professionals can play it, Grieg, like Chopin (and Paderewski), has shown that absolutely new things can still be written in abundance — things so beautiful as to move one to tears, yet so simple that any amateur can learn them. I once asked Paderewski why he did not put more of Grieg on his programmes, and he answered that his pieces, like some of Chopin's, seemed better suited for the parlor than for the concert hall. This is true, but not of all of them. D'Albert, on his first American tour, delighted many of his hearers by never giving a concert without a piece or two by Grieg. Personally, too, Grieg resembles Chopin in his modesty and dislike of appearing in public.

But the greatest point of resemblance to Chopin, and at the same time of difference — is the great nationalism of Grieg. No other composer has ever been so thoroughly imbued with the spirit of his country's indigenous music; he goes to the very core of folk-music, while others are content with mere external mannerisms; and, like Chopin, Grieg has already suffered the fate of having the innovations of his *individual* genius taken for Norwegian *national* traits, and imitated as such by minor composers. Yet, with all these points of resemblance, Grieg cannot be classed in the Chopin school. He is too original for that, and the creative individuality of his style is as different from Chopin's as the scenery of Norway is from that of Poland. Grieg has absorbed whatever is epoch-making in the works of Bach, Schubert, Schumann, Chopin, and Wagner. These were the food on which his imagination grew. In two directions he has gone far beyond Chopin, namely, in the greater attention he has paid to lyric song and to orchestral composition. He is an ardent admirer of Wagner, whose influence is shown in the close correspondence between words and music in his songs, and in the exquisite coloring and harmonic boldness of his

orchestral works. Grieg is a composer whose works will refresh the nerves of the most blasé concert-goer — like a breeze of mingled sea and mountain air from the fiords of Norway. The popularity which he deserves will be accelerated by his wisdom in having all his works published in a cheap form by Peters. If other composers had done the same they might have had to wait twenty years less for recognition.

HUNGARY.

Whenever Hungarian music is mentioned, everybody thinks of Liszt's rhapsodies and the performances of gipsy bands, and justly, for in these is embodied the essence of Hungarian music. Yet Hungary has given birth to a not inconsiderable number of other prominent composers and performers. The list includes Bihary, Lavatta, Czermak, Erkel, Doppler, Remenyi, Joseffy, Joachim and Goldmark, the last three of whom, however, are Hungarians by birth only, their music, like most of Liszt's, and like that of the majority of Russian, Polish, and Scandinavian composers, being at heart German. Johann Bihary (1769–1827) was a distinguished gipsy violinist, whose magic bow helped to establish the popularity of gipsy bands in Vienna. The emperor took such an interest in him that he offered him a favor — hinting at a title of nobility; whereupon Bihary, with characteristic gipsy munificence, requested the same distinction for his whole band! In 1824 his arm was maimed by a fall from a wagon, and the rest of his life was spent in poverty and misery. Lavatta, of whom few biographic details are on record, and Czermak were Hungarians, who, however, adopted the life of gipsy musicians, and became famed as such. Those who heard Czermak's impassioned violin playing placed him on a level with Lipinski and even Paganini; and the Hungarians call him their Beethoven. He spent much of his time among bands of robbers and gipsies in order to pick up new melodies. A disappointment in love caused him to become intemperate in his habits, and he died insane. Interesting details concerning these musicians are given in Liszt's book on "The Gipsies and their music in Hungary."

Doppler and Erkel are the two leading national-opera composers of the Hungarians, and Mosonyi and Czibulka also deserve to be at least named. Doppler (born 1822) was also famed as a flute virtuoso. His Hungarian opera *Ilka* was sung at Pesth forty times in the year 1849. He also

JOSEPH JOACHIM.

Reproduction of a photograph from life, by Schaarwächter, Berlin.

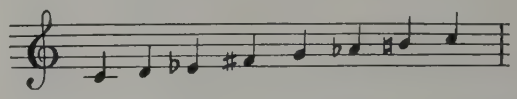
wrote operas in the Polish and German styles, besides orchestral works, ballets, concert pieces for flute, etc. Erkel (born 1810) is a more original composer than Doppler, and he made the development of Hungarian music the aim and ambition of his life. Of his operas, the best — and the most popular and truly national of all Hungarian operas — is *Hunyadi Laszlo*, which unites Magyar traits with Italian and German operatic traditions. His numerous songs, of which the same may be said, also enjoy great favor. Erkel was appointed conductor of the National Theatre at Pesth in 1837 and later he was appointed Music-Director-in-General for Hungary. None of Erkel's or Doppler's operas have become as familiar outside of Hungary as those of Carl Goldmark (born 1831), whose *Queen of Sheba* and *Merlin* have been among the most successful of operas produced during the last two decades. His "Rustic Wedding" sym-

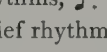
phony and his concert overtures are favorites in all concert halls. His music is noted for its exotic coloring, especially in the orchestration, but this coloring is rather Oriental in a wider sense than specifically Hungarian. Goldmark has set a good example to composers by writing few pieces, but elaborating them carefully.

The three remaining men on our list, Remenyi, Joachim and Joseffy, are more noted as executants than as composers. Liszt pronounced Eduard Remenyi (born 1830) the sole surviving possessor of the esoteric spirit of gipsy music, recalling Bihary. On his numerous concert tours in all parts of the world he has played music of all schools, but his heart is with the Hungarian melodies, which he plays with deep feeling. His works include a violin concerto and many arrangements of Hungarian airs and classical pieces. While with Remenyi the national Magyar element is the soul of his art, and classical art an acquired taste, the opposite is true of Joseph Joachim (born 1831). He did indeed write a violin concerto in which Hungarian themes are utilized, but only in an external way; Joachim is really a German musician, and his fame as the greatest violinist of his time is based on his superb interpretations of the works of Bach, Beethoven, and Brahms. Since 1868 Joachim has been director of the High School of Music in Berlin, and among violinists to be a pupil of Joachim is what it is among pianists to be a pupil of Liszt — a distinction on which Hungary has reason to pride herself. As Liszt is treated of in a separate article, it only remains to add here a few words about Rafael Joseffy (born 1853), one of the greatest of living pianists, formerly distinguished for the inimitable delicacy and daintiness of his execution, while in recent years his style has gained in breadth and virility. Among his pieces for piano is a 'Hungarian Album,' containing six pieces. At present Mr. Joseffy is professor of the piano at the National Conservatory of Music in New York.

In speaking of Hungarian music it is necessary to bear in mind that Hungary, being the border land between the West and the Orient, contains a very mixed population. The Magyars, or Hungarians proper, constitute only 41.21 per cent of the population, the remainder being made up of Gipsies, Jews, Germans, Slavs, Greeks, etc. Which of these nationalities is responsible for what is now known as Hungarian music? The question is more easily asked than answered, owing to the obscurity that rests on the early history of music in this border land, where most records were destroyed during the numerous fierce wars with the Turks. In 1859 Liszt wrote his famous book on 'The Gipsies and their music in Hungary,' in which he does his best to prove that the gipsies were not only the sole performers of Hungarian music, but that they also originated and brought it with them into the country. This view created a great deal of indignation in Hungary. Pamphlets by Czeke and Bartalus, and newspaper articles innumerable were written to disprove Liszt's assertion. The facts seemed to be against him and there is now a general impression that he erred, and that Hungarian music belongs to the Magyars, being only adopted by the gipsies. Yet Liszt was not entirely wrong, but before giving the facts for and against him, it is advisable to briefly describe the nature of Hungarian music.

The favorite Hungarian scale has an augmented fourth which gives it two leading tones and produces the effect of an intensified minor:



This melancholy scale gives Magyar melodies and harmonies (so far as these exist) a unique effect, which is increased by rhythmic peculiarities and a profusion of Oriental embellishments. Among the rhythms,  is particularly favored, but the chief rhythmic peculiarity is the endless variety of Hungarian rhythms, which leads Liszt to exclaim that "it seems as if every newly discovered fragment contained some new form, some ingenious and unexpected turn, some rhythmic interruption of a picturesque effect previously absolutely unknown." Syncopation is very freely used and helps to produce the impression of rhythmic irregularity and variety, which is also intensified by the tendency to place the accent on parts of the bar which in our music are usually unaccented. In phrase-rhythms, strains of 3, 6, 5, 7 bars are preferred to the more regular divisions of 4 and 8 bars.

Equally characteristic are the runs, grace notes, turns and twists with which the Hungarian gipsies adorn their melodies until the fioriture of a prima donna of Rossini's time seem simplicity itself in comparison. Add to this the use of intervals that sound "incorrect" to our ears — quarter tones, besides basses frequently holding out a pedal point,

and, in the modulations, a boldness and abruptness that recognizes no relationship of keys and makes a conservative musician's hair stand on end, and we can see why, as Liszt remarks, Hungarian music should seem like an art from another planet, while some persons, whose ears do not readily adapt themselves to new impressions, look upon it as positively immoral and murderous, and others, somewhat more liberal, are ready to exclaim, "This would be quite fine if it were only correct."

To appreciate Hungarian music thoroughly one must, according to Liszt, have some Asiatic blood in his veins. The Hungarians have this, and to them their music is an enthusiasm, a frenzy. Their chief delight is to listen to a gipsy band. There is no town and hardly a village in the land that does not possess its own gipsy band. They are present at every festivity: peasants as well as nobles vie with each other in getting the best gipsy bands at their weddings; and the earnings of these gipsy troubadours were formerly so great that they made their collections in golden cups. A fascinating description of the way in which the gipsies play will be found in Liszt's book. Here we have space to add only that their favorite instruments are the violin and the cimbalom, or dulcimer, a sort of precursor of the piano, played with two small hammers manipulated by the performers with marvelous dexterity. The dulcimer player emphasizes the rhythm, the first violin leads the way in a sort of improvisation based on a known melody, and the other musicians — mostly violins — follow his lead, producing a sort of accidental harmony, as in mediæval polyphony. Notes are not used.

Of the several forms of Hungarian music the Csardas is almost exclusively cultivated by the gipsies. Its name is derived from an inn where it was first danced. It consists of two movements, a slow *lassen* and a frisky *friska*, both in 4–4 or 2–4 time. In the *lassen* the musicians concentrate all the inherited melancholy of a homeless race; it serves as introduction to the dance, which begins with the *friska*. The *lassen* is generally in minor, the *friska* in major, and the latter movement gradually grows more wild and impetuous, till a stage of frenzied excitement is reached, unparalleled in any other music. At a sign from the dancers the musicians return to the *lassen* for a rest.

It is certainly a unique art, this Hungarian gipsy music, and the question regarding its origin is of absorbing interest. Liszt bases his argument in favor of its gipsy origin chiefly on the fact (1) that he could ascertain nothing regarding Magyar musicians in former centuries, while many gipsies are mentioned, and (2) on the assumption that since the gipsies have always monopolized the performance of Hungarian music, it is natural to attribute to them also its creation. This second argument, however, loses its force when we reflect that the Magyars, being Asiatics, would naturally share the Asiatic disposition to have their music performed for them by hired subordinates; and as for the first argument, it also falls to the ground, since historic research has in the meantime shown numerous references to the cultivation of music by the Magyars and their ancestors, the Huns, in one case a thousand years before they came into contact with the gipsies. (See Mendel X pp. 392–3.) But what tells still more strongly against Liszt is that, by his own admission, the gipsies in other countries, where they have become more or less acclimated, do not play the same music as in Hungary, but take that of their adopted country, playing Andalusian music in Spain with guitar and mandolin, Russian music in Russia, etc. Taken in connection with the fact that the gipsies in all their habits and traits are as immutable as eggs, wherever they may happen to live, this fact seems conclusive against Liszt.

Another strong argument against Liszt has never been advanced heretofore, so far as I am aware. The gipsies being of Indian origin, would naturally be expected to play melodies written in 6–8, 3–4 or 3–8 time, such as are most prevalent in India; but as a matter of fact 3–4 or 6–8 time was unknown in Hungarian music until very recently. This striking fact leads us to infer that the melody and rhythm of Hungarian music are not of gipsy, but of Magyar origin; and this inference is strengthened by the fact that there are many resemblances between the music of the Maygars and that of the Turks, to whom they are related. On the other hand it seems probable that the rank embellishments with which the gipsies adorn Magyar music are their own additions; for in Indian music similar ornaments are in use. These gipsy embroideries are no doubt quaint and fascinating at first, but their musical value is not great, and there are Hungarians, including Remenyi, who hold that the gipsies have spoiled Magyar music by their lavish use.

The simpler of these Gipsy turns and embellishments, however, are of great charm, and their value, like that of the Magyar rhythms, is eloquently attested by the free use which Haydn, Beethoven, Brahms, and especially Schubert, Strauss and Liszt have made of them. Haydn owes some of his happiest inspirations to Hungarian influences, as does Strauss in his dances and operettas. Schubert introduced in his compositions many charming bits which he had heard from gipsies or from servant girls. Brahms first owed his European popularity to his Hungarian dances, simple transcriptions of national melodies for the piano. But it remained for Liszt to become the Homer of the Hungarians by uniting in his fifteen Rhapsodies the musical gems of his country. These rhapsodies are a sort of gipsy-epic — collections of odes, elegies, ballads, idyls, songs of war, sorrow, love and conviviality, welded into works of art. They have become enormously popular — rarely does a piano recital close without one of them; — and those critics who call them sensational, mistake, as has been said on a preceding page, sensationalism for what is simply quaint, exotic and capricious Hungarian naturalism.

Henry T. Finck

WILLIAM BYRD

IT frequently happens that a great composer owes his reputation in the outer world entirely — or very nearly so — to one single composition; and in a great majority of cases of this description some ingenious critic contrives, sooner or later, to cast a cautionary doubt upon the composition in question, and to suggest, if he cannot prove the fact, that it is was not a work of the writer to whom tradition ascribes it. The popular controversy of which Dr. John Bull is the hero, and "God save the Queen" the *crux*, is a notable instance in point — with the merits of which, however, we are at present in no wise concerned. But the authorship of "Non nobis Domine" concerns us very intimately; for it is by this alone that the existence of William Byrd is known to a numerous body of musical amateurs; and critics are not wanting who cautiously deny his claim to its authorship.

To the musical historian, however, if not to the general public, William Byrd is known as one of the finest as well as one of the most prolific composers of the great *Sixth English School* which achieved such brilliant results in the latter half of the eighteenth century — a composer whose numerous and varied works not only manifest talent of a very unusual order, but bear the unmistakable stamp of true genius.

Byrd's high reputation in the 16th century has naturally led the modern historian to seek for all possible information with regard to his early life and family connections; but hitherto all attempts in this direction have uniformly ended in disappointment and failure.

It has been thought that he was in all probability the son of a certain Thomas Byrd, a gentleman of the Chapel Royal in the reigns of King Edward VI. and Queen Mary. But the evidence formerly adduced in proof of this is now shown to have been purely conjectural.

Considerable notoriety was afterwards given to a theory which led to the belief that he sang in old Saint Paul's Cathedral as senior chorister, in the year 1554; in which case he was probably about fifteen or sixteen years old at that time, and must, consequently, have been born about the year 1538 or 1539. But though Thomas and Simon Byrd are mentioned in contemporary documents among the choristers who sought to obtain the restoration of certain benefactions to which they were entitled at old Saint Paul's at the period in question, the name of William Byrd does not occur in any record which has been discovered.

A third tradition, however, represents him to have been the son of Henry Byrd, a *quondam* Mayor of Newcastle, who afterwards removed to Lincoln — where William Byrd is supposed to have been born — and dying there on the 13th of July, 1512, was buried in Lincoln Cathedral. The chief objection to this is that William Byrd is known to have died in the year 1623; in which case, if he was really the son of the Henry Byrd here mentioned, he could not well have been less than a hundred and twelve years of age. As, however, all accounts agree in representing him to have been a very old man at the time of his death, this, though perhaps somewhat straining the point, cannot fairly be regarded as impossible.

In face of these conflicting theories, it is impossible to form a decided opinion upon the subject until some really trustworthy records shall be discovered. In the meantime, the first well-ascertained facts in the history of his life are, that he was appointed organist of Lincoln Cathedral, in all probability about the year 1563; and that on the 7th of December, 1572, he resigned his office in the interest of Samuel Butler, whom he himself nominated as his successor. On this point the words of the record are explicit: "on ye nomination and comendation of Mr. William Byrd."

The reason for this seems to have been that, having been appointed a gentleman of the Chapel Royal on the 22d of February, 1569, he found the duties of the two offices incompatible.

Here then we find ourselves at last in presence of known facts. And we are equally safe in accepting the statement of Anthony à Wood, that "William Byrd was bred up to Musick under Thomas Tallys." Whether he received instruction from that great master in London or elsewhere is still uncertain; but the intimate connection of the two composers in later life is a matter of history, resting on irrefutable documentary proof, and forms, indeed, one of the most noticeable features in their joint biography.

On the 25th of January, 1575, a patent was granted to Thomas Tallys and William Byrd by Queen Elizabeth, securing to them the monopoly of printing and selling music and music-paper, whether British or foreign, for the space of twenty-one years, and empowering them to recover a penalty of forty shillings for every infringement of their privilege. Opinions are divided as to whether the patentees found the speculation a profitable one or not; but it undoubtedly proved a very profitable one indeed to the world at large, for it led to the publication of a long succession of works which, but for its existence, would probably have remained unprinted and run great risk of destruction, as the cathedral libraries were robbed of their manuscripts by the Roundheads during the reign of King Charles I. The monopoly seems, however, to have given rise to no small amount of jealousy at the time; for a memorial is preserved in the "Stationers' Registers," setting forth a list of grievances connected with printing, in which the petitioners complain that "Thomas Tallys and William Byrd have musike-bokes with note, which the complainantes confesse they wold not print nor be furnished to print though there were no priuilege."

The first work printed under the new patent was a collection of motets, entitled "Cantiones quæ ab argumento sacræ vocantur, quinque et sex partium," and dated 1575. The series contains thirty-four compositions, with Latin words, sixteen of which are by Tallys and eighteen by Byrd, who describe themselves on the title-page as *Serenissimæ Reginæ Majestati, à privato sacello generosis, et Organistis*, though in the patent itself they are called "Gent. of our Chappell" only. The music of the "Cantiones" is in the best style of the masters, exceeded in beauty by few, if any, of the numerous compositions they have bequeathed to us. The work was dedicated to Queen Elizabeth, and printed for the patentees by Thomas Vautrollier in a style of musical typography which, if not equal to the Italian Part-Books of Ottaviano dei Petrucci or the still more beautiful example in the British Museum by Wynkyn de Worde — the only one of its class we possess — is, at any rate, immeasurably superior to the productions of Petrucci's Venetian successors, and ranks among the finest examples that have ever been printed in England. The book contains in addition to a *précis* of the patent, no less than four poetical effusions, viz.: some anonymous Latin verses, "De Anglorum Musica," two eulogistic Latin poems by Richard Mulcasterus and Ferdinandus Richardsonus, and the following joint production by Tallys and Byrd themselves: —

AUTORES CANTIONUM AD LECTOREM.

Has tibi primitias sic commendamus amice
Lector, ut infantem depositura suum
Nutrici fidei vix firma puerpera credit,
Queis pro lacte tuæ gratea frontis erit
Hanc etenim fretæ, magnam promittere messem
Audiebunt, cassæ, falcis honore cadent.

Thus quaintly "Englyshed": —

THE FRAMERS OF THE MUSICKE TO THE READER.

As one, that scarce recouer'd from her Throes
With trustie *Nurse* her feeble Babe bestowes;
These Firstlings, *Reader*, in thy Hands we place,
Whose Milk must be the Fauour of thy Face;
By that sustayn'd, large Increase shal they shew
Of that depriued, ungarner'd must they goe.

Some years elapsed before the appearance of another volume containing original compositions by Byrd himself; though we cannot believe that the interval was spent in idleness.

His best-known composition — the matchless Canon, "Non nobis Domine" — is not contained in any volume of his printed works hitherto discovered; nor can it be found in any well authenticated MS. collection of the period.

Among the treasures preserved in the Vatican library, we hear of a copy of the *Guida*, engraved upon a plate of gold; whence the work was once familiarly known as "The Golden Canon." Dr. Blow alludes to this in the preface to his "Amphion Anglicus," printed in the year 1700; but it is said

that this magnificent copy of the Golden Canon can no longer be found. Byrd's claim to the authorship of "Non nobis Domine" rests, therefore, entirely upon tradition. But this is a very strong claim indeed, for its testimony is unvarying and universal. The name of no other composer has ever been associated with the Canon, either in early or modern times; and, if we except that of Tallys, it would be difficult to find one worthy of being mentioned in connection with a work displaying so remarkable a combination of learning and intrinsic beauty. Nevertheless, the spirit of destructive criticism for which the present age has rendered itself so unenviably notorious, has prompted the suggestion of doubts, in support of which no particle of evidence can be brought forward, since they rest on the gratuitous assumption that possibly the voice of universal tradition may be mistaken.

Until within the last few years, only one strict solution of this ingenious puzzle, tone for tone and semitone for semitone, was supposed to be possible. It was, indeed, known that John Hilton had put forward a solution in which the Canon was sung by four voices, in contrary motion. But this was very far from strict, and needed many deviations from the *Guida* in order to make the parts fit together. It was also known to a few inquiring students, that an anonymous MS. solution for four voices was preserved in the Royal Library at Buckingham Palace. But this also, though extremely ingenious, is far from strict, and needs for the completion of the Imitation, deviations from the *Guida* no less unjustifiable than those claimed by Hilton. When, however, an analysis of the work was needed for Sir George Grove's "Dictionary of Music and Musicians," it was found that no less than four perfectly strict solutions were possible, in addition to the undoubtedly authentic one in general use, and the two imperfect ones to which allusion has been made.

After Tallys's death in 1585, the joint patent became Byrd's sole property; and in 1588 he published under its provisions a collection of "Psalms, Sonets, and Songs of Sadnes and Pietie, made into Musicke of fiue parts," dedicated to Sir Christopher Hatton, with a quaint preface and eight reasons "to persuade euery one to learne to sing," ending with the distich:—

> "Since singing is so good a thing,
> I wish all men would learne to singe."

In 1589, Byrd published a volume entitled "Songs of Sundrie Natures, some of grauitie and others of mirth, fit for all companies and voyces," dedicated to Sir Henry Cary, Lord Hunsdon, and followed in the same year by his "Liber Primus Sacrarum Cantionum, quinque vocum," dedicated to the Earl of Worcester, a second volume of which, entitled "Liber Secundus Sacrarum Cantionum," dedicated to the Lord Lumley, appeared in 1591. Among his smaller works produced about this period were two madrigals, contributed to Yonge's "Musica Transalpina" in 1588; two more, included in Thomas Watson's "First Sett of Italian Madrigals Englished," in 1590; and his only dramatic composition a three-part song for Thomas Legge's Latin play, "Richardus III."

We have already spoken of Byrd as organist of the Chapel Royal. He was also an accomplished performer on the virginals, for which he wrote a great number of pieces, many of which still exist in manuscript, notably in "My Ladye Nevells Booke" of virginal music, preserved at Eridge Castle, in the library of the Marquess of Abergavenny, in whose family it is regarded as an heirloom. Among the forty-two "Lessons" by Byrd which form the contents of this magnificent volume, transcribed by John Baldwine of Windsor in 1591, is a descriptive piece called "Mr. Birde's Battel," containing movements headed "The Trumpetts," "The Marche to the Fighte," "Tantara, Tantara," "The Battles be Joyned," and others, which might well have suggested the first idea of Kotzwara's "Battle of Prague" in the early years of the present century. Numerous other "Lessons" by Byrd are found in the celebrated volume in the Fitzwilliam Museum at Cambridge, known as "Queen Elizabeth's Virginal Book," though proved never to have been the Queen's property; in "Will. Forster's Virginal Book" in the Royal Library at Buckingham Palace, transcribed in 1624, and containing among other treasures, Byrd's well-known "Carman's Whistle"; and in "Benjamin Cosyn's Virginal Book" (undated), also the property of Her Majesty, and preserved at Buckingham Palace. Some of these "Lessons," though less difficult, perhaps, than those of Dr. Bull, tax the modern virtuoso's powers severely enough to prove that Byrd must have been a very accomplished performer upon his instrument.

About the year 1570, Byrd married a Mistress Birley who bore him five children, viz.: Christopher,

Thomas (a musician, and John Bull's deputy at Gresham College), Elizabeth, Rachel and Mary.

The family arms — "Three Stags' Heads, embossed; a Canton, ermine" — do not coincide with those of the Byrds of Bishopsgate, to whom the composer was once supposed to be related.

Though retaining his appointments in the Chapel Royal until his death, he remained a firm Catholic to the end, and suffered severe penalties, consequent upon repeated presentations for recusancy by the Archidiaconal Court of Essex. In 1578 he was living at Harlington, in Middlesex; but about 1598 he obtained, by an unaccountable anomaly, a Crown lease of Standon Place in Essex, the property of a Catholic gentleman named Shelley, sequestrated for recusancy; and — more unaccountable still — he afterwards contested a bitter lawsuit against Mr. Shelley's widow.

Among Byrd's latest compositions were the "First Book of Gradualia," including the "Passion according to S. John," dedicated in 1607 to the Earl of Northampton; the "Second Book of Gradualia," dedicated in 1607 to the Lord Petre; "Psalmes, Songs, and Sonets, some solemne, others joyfull, framed to the life of the Words. Fit for Voyces or Viols," dedicated to the Earl of Cumberland, in 1611; and four Anthems, contributed to Sir William Leighton's "Teares and Lamentacions of a Sorrowfull Soule" in 1614. He also composed three Masses, for three, four and five voices, which were supposed to have been lost since 1822, with the exception of a unique copy of the Third at the British Museum. Happily, about two years ago a copy of the First and Second Masses was also secured for the Museum, through the indefatigable researches of Mr. W. Barclay Squire, who has since published the Second in score under the joint editorship of himself and the writer of this article.

The Third Mass was edited many years ago by Dr. Rimbault, for the Musical Antiquarian Society. The Second, since its recent publication, has been sung with great effect in the services at the Brompton Oratory.

Willam Byrd died, full of years and glory, on the fourth of July, 1623. In the "Cheque Book" of the Chapel Royal he is styled "A Father of Musicke." John Baldwine, in "The Ladye Nevells Virginal Booke," calls him *Homo memorabilis*. Thomas Morley, in his "Plaine and Easie Introduction to Practicall Musicke" (1597), speaks of him as "my loving Maister (neuer without reuerence to be named of the Musicians), M. Bird."

It was no doubt to this high reputation, supported by powerful interest at Court, that Byrd owed his escape from misfortunes far more severe than those that actually overtook him, in consequence of his sincere and conscientious attachment to the old religion.

In addition to the works we have mentioned, many compositions by Byrd still exist in MS. in the libraries of Her Majesty the Queen; Christchurch, Oxford; Peterhouse College, Cambridge; the Fitzwilliam Museum, Cambridge; the Bodleian, Oxford; Lambeth Palace; and the British Museum, which boasts the largest known collection, including a few autographs.

A portrait of William Byrd (with another of Thomas Tallys on the same plate) was engraved for Nicola Haym's proposed "History of Music," in 1726, but never published. One impression only is said to have been preserved, and the existence of this is extremely doubtful.

W. S. Rockstro.

HENRY PURCELL

PURCELL, the greatest musician that Great Britain has ever produced, was born January 30, 1658, in St. Ann's Lane, Old Pye Street, Westminster, almost under the shadows of the venerable Abbey, within the hallowed precincts of which, thirty-seven years afterwards, his mortal remains were laid at rest. His family and surroundings were distinctly musical, and from his infancy he was accustomed to hear the best vocal and instrumental music then extant. His father, also Henry by name, was somewhat distinguished in his day, not only as a "Gentleman of the Chapel Royal," "Master of the Choristers of Westminster Abbey," and a "Member of the King's Band," but as a composer of music, some of which at least enjoyed an ephemeral local popularity. Purcell's uncle Thomas was also connected with the choir of the Chapel Royal and Westminster Abbey, and was, in addition, "Composer in Ordinary for the Violins to His Majesty," and "Musician in Ordinary for the Lute and Voice, in the room of Henry Lawes, deceased." There is no record of the musical endowments or attainments of Purcell's mother, but there is of the fact that she watched over the budding genius of her second son, Henry, with unceasing care and devotion, and that through his whole life she lavished on him her maternal love and tenderness. The remaining three children, two sons and a daughter, with the exception of Daniel, two years Purcell's junior, evinced no special musical aptitude, beyond that which seems to have been the common property of nearly everybody in those days, the veriest of boors excepted.

At six years of age, Purcell had the misfortune to lose his father, a deprivation which, though undoubtedly serious, was considerably modified in its more material effect by the disinterested devotion of his uncle Thomas, who adopted him in deed as well as in word, affectionately alluding to him in his letters as "My son Henry." It was through his influence that the lad, shortly afterward, was accepted a chorister in the Chapel Royal choir. In this renowned nursery of English musical talent, the artistic birthplace, it may be said, of many of the best English musicians, Purcell remained upward of nine years, during which long period he was becoming familiar with the grand creations of that galaxy of famous musicians which contributed no little to the halo of glory and renown surrounding the Elizabethan era, and stamped it as one of the most notable in intellectual history. Nothing definite, however, is known of the scope or character of Purcell's actual musical studies, except that Captain Henry Cooke, "Gentleman of the Chapel Royal," "Master of the Children," and teacher of Blow, Wise and Humfrey; then Humfrey, and lastly Blow, each had a guiding hand therein. Now as Cooke died when Purcell was only fourteen, and Humfrey when he was only sixteen years old, it is but reasonable to assume that to Blow more than to anyone else, himself excepted, Purcell was indebted for his manifestly thorough preliminary musical training. It is certain, at all events, that the learned Doctor was very proud of his pupil, and it was probably at his own request that upon his tombstone it was duly set forth he was "Master to the famous Mr. Henry Purcell."

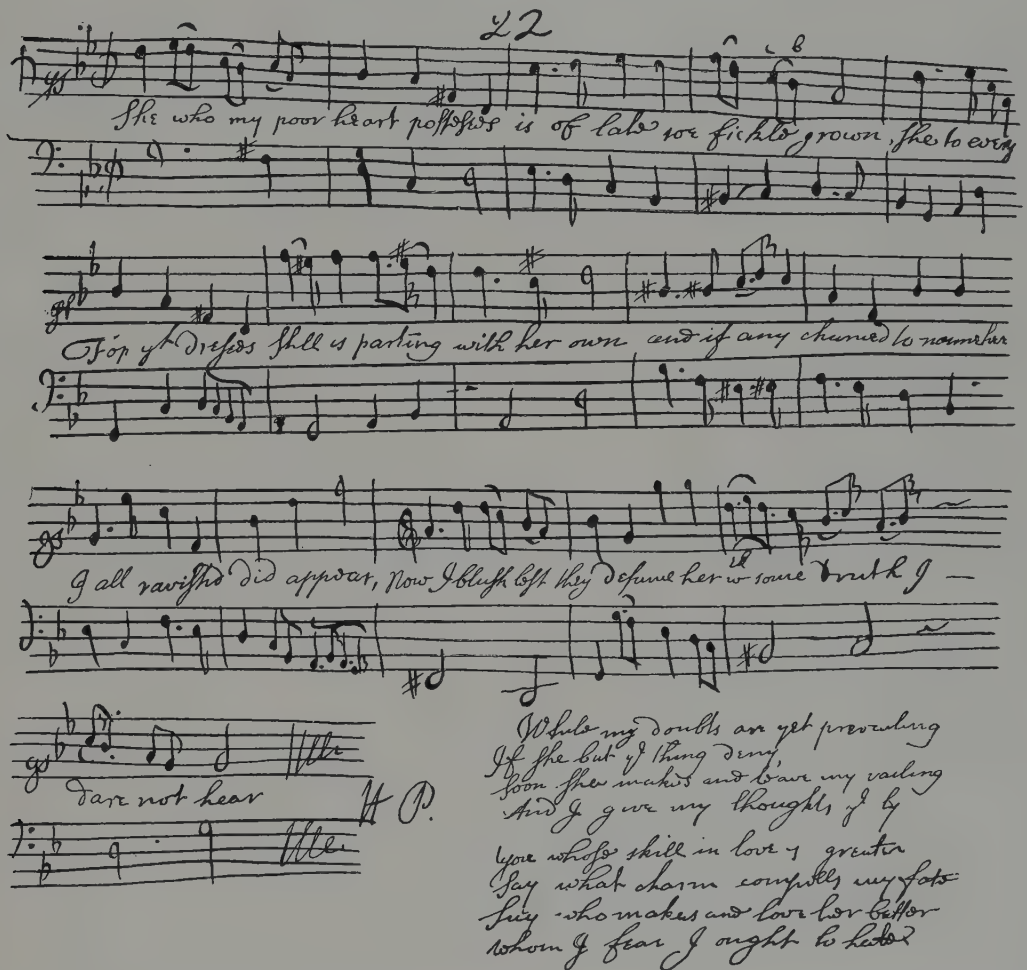
Be this as it may, it should not be overlooked, in forming an estimate of these early studies, that beyond a few scholastic and very dry Latin treatises on music, and perhaps three works in English, namely, Morley's "A Plaine and Easie Introduction to Practicall Musicke" (1597), Ravenscroft's "A Briefe Discourse" (1614), and Playford's "Breefe Introduction to the Skill of Music" (1654), there was, two hundred and fifty years ago, absolutely nothing in the shape of books of instruction by means of which, as it is now frequently claimed, the

study of music is "made easy." So far as Purcell is concerned, it is highly probable that he eagerly devoured all that could be learned from Morley's excellent treatise, the first and not by any means the least successful attempt to systematize and and simplify the teaching of music. It is certain that he had a thorough knowledge of Playford's work, since it is proudly stated in the last edition thereof (1700), that some portions "are made very plaine and easie by the late Mr. Henry Purcell." That he pursued his studies, whatever they may have been, with both ardor and success, is clear, from the testimony of his fellow-pupil, Thomas Tudway, who has left it on record that Purcell was of "very studious habits," sparing no endeavors to "excell in every branch of his profession," and from the skilfully written anthems which he produced while still a chorister-boy, and which, according to a very competent authority, "are still sung to delighted congregations." It was not, however, from instruction-books alone that Purcell derived either his knowledge or his inspiration. He was, emphatically, one of those highly-gifted mortals whom Nature periodically, but not too prodigally, sends into the world ready equipped, as it were, with the best mental and intellectual gifts. But over and beyond all this, Purcell was a ceaseless and an untiring worker. He drank very deep at all the available fountains of knowledge, and left nothing undone to familiarize himself with the best works of the masters of his cherished art. Ample proof of this is afforded by the numerous transcripts of these works, copied by his own hand, which he left behind him, and which speak eloquently for his untiring industry, rare discrimination, catholicity of taste, and his insatiable thirst for guidance, enlightenment and inspiration.

In 1673, on the breaking of his voice and consequent retirement from the Chapel Royal choir, Purcell disappeared altogether from public notice, and nothing was heard of him for three years. How he was occupied during this seclusion is purely a matter of conjecture, but it is safe to assume that he was hard at work perfecting his musical training and development. As a matter of fact he came into sudden prominence at the expiration of this period, by composing the incidental music to two tragedies, "Aurungzebe" and "The Libertine," a comedy, "Epsom Wells," and several minor works, all completed within the year 1676. From this moment his artistic career began in earnest, a career so uneventful that it can be summed up in a very few words. In this, to him, memorable year, he received the appointment of "copyist," not organist, as is often stated, at Westminster Abbey, an important post for him at this time. Four years afterward he was appointed organist at the Abbey, Dr. Blow, with rare self-abnegation, vacating the post in his favor. He now took unto himself a wife, by whom he had six children, four dying in infancy. In 1682 he received the additional appointments of organist at the Chapel Royal, and "Composer in Ordinary to His Majesty." Beyond these meagre facts there is really nothing authentic to record of the outward and visible life of Henry Purcell the younger. Of course there is the usual and inevitable crop of slanderous charges and worse innuendoes, touching his domestic affairs and private character. According to one of these, Purcell was not even an honest man, and he was, at least once, taken to task by the Dean and Canons of Westminster for pocketing fees which, so they said, belonged to them. According to another he was little better than a confirmed drunken profligate, who made his wife and children wretched by his sottishness and neglect. According to a third, his wife was next door to a murderess, since she caused her husband's death by refusing to admit him into the house on his return from one of his usual drunken carousals, keeping him freezing on the door-step through the long winter night.

Instead of wasting time in contraverting this mischievous nonsense, raked up, after a peaceful slumber of close on two hundred years, by untrustworthy critics, it will be more profitable to trace briefly the true features of Purcell's character. It cannot be denied that he was of a jovial, social disposition, and in the habit of passing merry musical evenings, with a select circle of kindred spirits, at certain cosy hostelries, the best known of which were, perhaps, "Owen Swan's" in Bartholomew Lane, and "Purcell's Head," in Wych Street, in the Strand. This is the sum total of Purcell's offences in the direction of profligacy, and by no means very serious sins when the manners and customs of the age in which he lived are considered. The almost cruel austerity of the Puritans, it should be remembered, had been followed by the wild excesses and undisguised immorality of the Restoration, and thus Purcell was living in the midst of an age when, to quote Macaulay, there was "servitude without

loyalty, and sensuality without love; dwarfish talents and gigantic vices, the paradise of cold hearts and narrow minds, the golden age of the coward, the bigot and the slave." Whatever his faults and shortcomings may have been, this charge of cruelty and neglect toward his wife and family is totally devoid of foundation. On the contrary, there is abundant available proof that he was a loving and devoted husband and father. Not the least important link in this proof is his last will and testament, written, or at least signed on the very day of his death. By this instrument he bequeaths, in endearing and touching terms, the whole of his earthly possessions to his "loveing wife, Frances Purcell, absolutely," and appoints her sole executrix. She too, in turn, during the eleven years she sur-


22
She who my poor heart possess is of late so fickle grown, she to every
For yt dresses shell is parting with her own and if any chanced to number
I all ravisht did appear, Now I blush Coz they deceive her w soone
Dare not hear
While my doubts are yet prevailing
If she but a thing deny
Soon she makes and leave my ailing
And I give my thoughts I by
Love whose still in love y greater
Say what charm compells my fate
Say who makes and love her better
Whom I fear I ought to hate

Fac-simile of autograph musical manuscript written by Purcell, original in the possession of the British Museum.

vived him, showed in many ways how dearly she cherished her husband's memory and fame. To show how sacredly she regarded his wishes, she specifically mentions in her will that she has religiously fulfilled them all, chiefly by having given to "her deare son good education . . . alsoe all the bookes of Musick, the organ, the double spinett, the single spinett . . . according to my husband's desire." Besides this Purcell not only retained, to the end of his days, all his royal and other appointments, but also the personal friendship of quite a number of the leading members of the nobility.

The last and best proof, however, of Purcell's innocence of the many shortcomings attributed to him, is the vast store of really good and enduring work which is crowded into the twenty years of his

active professional life. What the full extent of this work was, will probably never be accurately ascertained, as comparatively little of Purcell's music has been published, and his manuscripts have been, in many cases, irretrievably lost. Sufficient have been preserved, however, to demonstrate that he must have been an indefatigable worker. From his eighteenth year onward he produced, in marvellously rapid succession, works innumerable for the church, the theatre and the concert-room. Apart altogether from their uniformly great excellence, these compositions stamp Purcell as one of the few men of his day who had but little time for anything beyond obeying the promptings of his genius, and the demands made on him by his high calling. The list of these works thus far completed, comprises 46 operas and dramas, 28 odes, 61 anthems, and upward of 200 other works of various kinds and qualities. In addition to his colossal labors as a composer, Purcell contrived to find time to qualify himself for the two most important organist's positions in the kingdom; so to cultivate his voice as to be able to sing with "incredible grace"; and to go through an exacting amount of daily lesson giving. Unfortunately he was physically far from robust, having within him, in all probability from childhood, the hereditary taint of consumption. As a boy he was spoken of as "that beautiful Purcell," and all through life he was noted for his handsome face, and highly intellectual head, which was, somewhat more than figuratively, too big for his body. His health rapidly failed from his thirty-fifth year, from which time until the mournful close, he was, as he himself expresses it, "very ill in constitution, but robust in mind." His last work, the incidental music to D'Urfey's "Don Quixote," contains, among other gems, the exceedingly pretty cantata "From rosy bowers," which was at once his dying and his most beautiful conception.

He died at his house in Dean's Yard, Westminster, November 11, 1695, in his thirty-eighth year, and he was buried on the north side of the Abbey, on November 26 following. A small tablet, of which an authentic copy is here given, marks the spot. On the flat stone just below, covering all that is mortal of Henry Purcell, is inscribed this well deserved tribute:

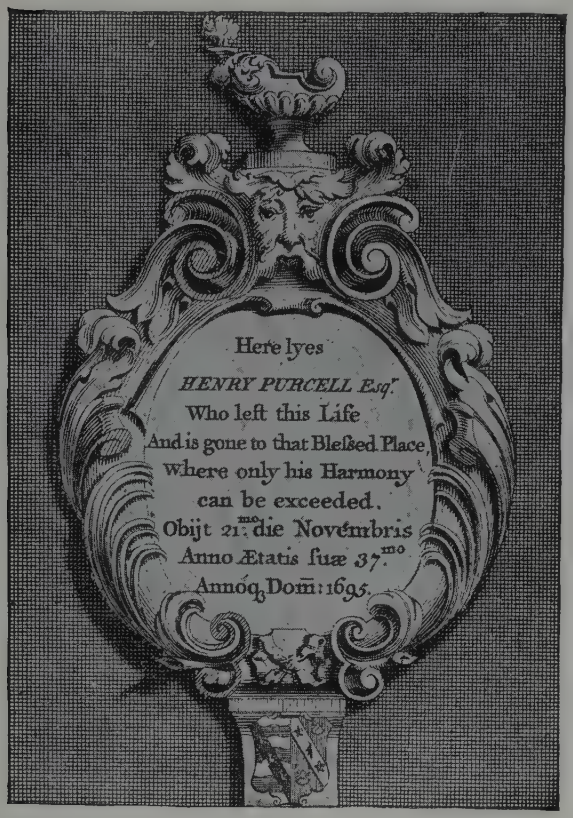
Plaudite, felices superi, tanto hospite, nostris
Præfuerat, vestris addite ille choris;
Invida nec vobis Purcellum terra reposcat,
Questa decus sêcli, deliciasque breves.
Tam cito decessisse, modo cui singula debet
Musa, prophana suos religiosa suos.
Vivit Io et vivat dum vicina organa spirant,
Dumque colet numeris turba canora Deûm.

Applaud so great a guest, celestial powers,
Who now resides with you, but once was ours;
Yet let invidious earth no more reclaim
Her short-lived fav'rite and her chiefest fame:
Complaining that so prematurely died
Good-nature's pleasure and devotion's pride,
Died? No, he lives while yonder organs sound,
And sacred echoes to the choir rebound.

In order to form a just estimate of Purcell's writings, and of the influence they have had upon musical progress and development, it will be necessary to consider, briefly, the circumstances and conditions under which they were produced. It has already been shown that, beyond such teaching as Cooke, Humfrey and Blow could impart, Purcell was emphatically self-taught. His knowledge and experience had, moreover, to be acquired at a cost of labor and application which, viewed from the standpoint of to-day, seem little less than superhuman. He could hardly have come upon the scene at a time more inopportune or unfavorable, so far as the fine arts in general, and music in particular, were concerned. The Puritans had carried, for instance, their hatred and abhorrence of "curious singing" so far as to petition Parliament "That all Cathedral churches may be put down, where the service of God is grievously abused by piping of organs, singing, ringing and trowling of psalms from one side of the choir to the other, with the squeaking of choristers disguised in white surplices; some in corner caps and sillycopes, imitating the fashion and manner of the Antichristian Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."

The outcome of this misguided and misapplied zeal, as all the world knows, was the total destruction of innumerable "detestable organs," and of all such "curious music" for the same as could be

discovered. Fortunately for Purcell (and for posterity also), a certain number of manuscript and



TABLET IN WESTMINSTER ABBEY.

other copies of the works of his great predecessors, Tallis, Tye, Byrd, Farrant, Morley, Bull, Dowland, Weelkes, Orlando Gibbons and Jenkins, in England, and of Palestrina, Vecchi, Peri, Monteverde, Allegri, Carissimi, Cavalli, Cesti, and a few others in Italy, escaped destruction, and to them Purcell turned again and again for such guidance and inspiration as they could afford, reproachfully regretting, all the while, that "Music was but in its nonage in England, chiefly because the masters thereof received such scant encouragement"; added to this, the great advantage he had had of taking part, for the long period of nine years, in the daily performance of the master-works of the great English composers just named, must have been of infinite service in moulding and enriching his taste in the direction of Cathedral music.

As a mere boy he began composing anthems, a species of writing in which eventually he was destined to distance all his predecessors and contemporaries, and nearly all his successors. It is obvious from even these boyish productions that Purcell was a born innovator and originator, and that he could not possibly circumscribe his prolific thoughts and inspirations by existing rules and prescribed formulas and boundaries. Among the most noticeable of his innovations were, probably, his novel and hitherto unheard of harmonies, his ingenious and striking modulations, his gradual extension of the then existing melodic forms, his development of the orchestra, his creation of the accompanied song for a single voice, and last, and boldest of all, the addition of orchestral accompaniments to his church anthems and services. Singular to relate, in the particular department in which his great English predecessors had carried off the palm from their Italian prototypes, the madrigal, Purcell's name is conspicuously absent. This is all the more remarkable from the fact that in this particular form of writing, he had had not only the delightful madrigals of his countrymen at command, but also those of a large number of the most skilful foreign composers. That Purcell would have succeeded in madrigal writing, had he chosen to undertake it, is manifest from a number of his choruses, which border very closely on the madrigal style; from the perfect mastery he possessed over all the known resources of profound contrapuntal writing; and from his thorough knowledge of the voice and its capabilities. Should anyone doubt this scholastic skill on Purcell's part, let him turn to and ponder well on his "Ode for Queen Mary's birthday." Here in the air "May her blest example," he will find, among much that is otherwise ingenious and beautiful, that the entire bass consists, literally, of the well-known ballad of the time, "Cold and raw," for which the Queen had once expressed a preference over some of Purcell's work. Purcell, chafing under this affront, and determined to resent it, chose this ingenious method of doing so, and how he has succeeded can only be thoroughly appreciated by musicians who have tried their powers in writing under the cramped restraints involved. One other proof of Purcell's mastery over the purely mechanical difficulties of composition, is afforded by the "Curtain Music" which terminates the otherwise exquisite music in the "Masque in Timon of Athens," where on a ground bass of four measures, repeated twenty times in close succession, Purcell has evolved four folio pages of music which, if not exactly

beautiful, is infinitely more so than is this class of trick music generally. If still further proof of Purcell's absolute command over all the resources of his art be desired, it is surely afforded by his masterpiece for the church, the "Te Deum and Jubilate in D." Space forbids an exhaustive criticism here of this masterpiece, but attention may be called to the beautiful canon "four in one," to the words "O go your way," which is a triumph of skill in this usually dry-as-dust and rule-of-thumb species of composition, and furthermore to the concluding "Gloria," with its noble breadth and grandeur and the clearness of its fugal development. Even the great Handel has not considered it beneath him to pay it the sincerest flattery, inasmuch as he has bodily transferred one, at least, of Purcell's themes to his own famous "Dettingen Te Deum," without, it is perhaps needless to say, any acknowledgement whatsoever.

Passing over his peculiar felicity as a composer of anthems with the remark, that Purcell still stands at the very front of composers, in this field of his art, and over all that he accomplished in the way of orchestral writing with the general observation that the limited knowledge of his day regarding the capabilities of orchestral instruments and their varied combinations, was the only barrier that prevented Purcell from becoming a great composer for the orchestra, we arrive at the last department, the operatic, in which he unquestionably made an imperishable mark. Although for nearly a century before his time, the opera had been steadily growing in artistic importance in Italy, it was practically unknown outside this favored country. It is true that there had long been in vogue in England a mild, diluted form of dramatic performance, of which the "Masque" was the most pronounced type. At best, however, it was but a sorry substitute for the opera proper, for it was an incoherent mixture of spoken dialogue and chanted song or chorus, without any special reference to homogeneity, connected idea, or continuous plot. Purcell's production of "Dido and Æneas," when but twenty-two, some say seventeen years old, was a revelation. Without guidance, model, or law, except such as he was unto himself, he gave to the English public, for the first time in their history, a complete opera, in which there was not one spoken word, nor one single interpolation of those long drawn out arias with never ending ritornels, by which, since Purcell's day, many composers of operatic works, utterly regardless of the exigencies of the action of the piece, and, it is to be feared, simply to please the singer, have seriously weakened productions which but for this drawback might have enjoyed enduring fame. In this early opera Purcell, unwittingly perhaps, but none the less surely, has distinctly foreshadowed the dramatic style of Gluck, one hundred, and that of Wagner, two hundred years afterward. This novel and daring achievement of Purcell fully entitles him to all the honor since bestowed on him by numerous English and foreign critics. He is at present attracting more attention in Germany than has been given him before, and in other musical centres his fame is spreading. In France, Fétis has said of him, "Henry Purcell produced works in every branch of music, and in all he has shown himself an artist of genius."

In conclusion it may be urged, that considering the era in which he lived, and the infancy of operatic art he was called upon to witness, Henry Purcell still stands head and shoulders above any and all other English composers, and is, as Burney observes, as much a credit to England musically, as Shakespeare, Milton, Locke and Newton were in poetry, metaphysics, mathematics and philosophy. Fashion, that fickle and all-powerful arbiter, may have consigned much of his work to forgetfulness, but there is so much of inborn grace and originality, so much of perennial freshness and undying beauty in the rest, that it will survive all mutations of taste. In brief, Purcell deserves an honored place among the great masters of the art of which he was so brilliant and illustrous an exponent. Outside his native land he has not yet received his full measure of appreciation, but the closer he is studied and the better he is known, the more clear will become his claim to be considered one of that favored family of the children of genius, into which were born Haydn and Mozart.

John Towers.

JOHN FIELD

THE life of John Field would seem to have been less thoroughly discussed in literature than that of any musician of equally deserving fame. Concerning his ancestry there is no doubt that he was a lineal descendant of an interesting French family of de-la-Feld, who in goodly numbers migrated from France, and were quite numerous in England as early as the fourteenth century. The de-la-Felds became so unpopular among their English acquaintances, when Edward the Third carried on his war against France, that they were obliged to drop the prefix "de-la" from the family name. Subsequently this name underwent such changes as Feild and Fielde, until all but a very small minority of the de-la-Felds' descendants became known as the Fields.

The subject of this biography has often been styled the "Russian Field," or the "Field of Petersburg," but he was in fact an Irishman, for he was born in Dublin of Irish parents, July 26, 1782. His father was a theatre violinist; but the superior musician of his paternal ancestors was his grandfather. He was employed as organist in one of the Dublin city churches. In his fifth year Field, the son, commenced the study of music under the guidance of his grandfather, who subjected him to such pedantry and ill-treatment that he made little progress. Young Field, wrongly anticipating that he could rid himself of his misfortunes, ran away from home. Such meagre resources as he collected for his venture soon gave out; and after having found the world at large even more cruel in its treatment of a little vagabond than a heartless parent could be, he was only too glad to return.

The Field family remained in Dublin until several years later, when the father was called to Bath; but he had been there only a short time when he was offered a position in the orchestra of a London theatre; and to London the Fields went.

In London, Field became an articled pupil of Muzio Clementi, whose protegé he long remained. In 1792–95 he played at public concerts, and upon one occasion he performed concertos by Dussek and Clementi. In 1799 he produced an original concerto which he played in public. The notable performance of this work, however, was at the Covent Garden Theatre, Feb. 20, 1801, when Mozart's requiem and Handel's "L'Allegro" were also given.

When Field visited Paris in 1802, his performances of the great fugues of Bach and Handel called forth the astonishment of all the Parisians. The concert tour was extended to Vienna, where Clementi strenuously urged that his pupil should remain and study under Albrechtsberger, the renowned instructor of Beethoven and Hummel. It was thought important that Field should acquire some knowledge of the contrapuntal auxiliaries of his art; but this he never did. When the time came for Clementi's departure from Vienna, Field could not consent to a separation, and tearfully pleaded with his master that he might accompany him to St. Petersburg. So to this golden city of the north both master and pupil journeyed. Upon arriving there the numerous friends of Clementi became those of Field.

Not all went smoothly, for Clementi soon became jealous of the fame his pupil had so rapidly acquired, and he did all in his power to prevent Field from excelling him. Furthermore, while Clementi had received from Field's father an apprenticeship fee of one hundred guineas, and while also earning a good salary through his lessons and soirées which he gave at the houses of the wealthy, poor Field was left to mope in his solitary chamber; there to want for food and clothing; there to bemoan the fact that, although it was the wintertime in Russia, his avaricious guardian would not provide him with an overcoat.

Spohr in his autobiography relates that in 1802, when he called on Field and Clementi, he was much amused at the grotesque picture of finding the two celebrated musicians in their lodging at the wash-

tub, where they were doing their own washing. He describes Field as a pale, gaunt, overgrown youth, who wore ill-fitting clothes, but whose dreamy, melancholy playing made one forget all this; for when he played, says Spohr, "Mann hat nur ein Ohr." On Clementi's departure for the south Field remained in St. Petersburg. When his master returned to that city (1804) in company with Klengel and Berger, he found Field as a pianist to be the beau-ideal of all the Russians. Field gave numerous concerts in St. Petersburg, where he was a great favorite with the nobility.

In 1812 he gave concerts in Riga, Moscow and other Russian cities, his performance being uniformly marked by a crescendo of success.

In 1813 he married a French lady named Charpentier, whom he had met at Moscow. Like her husband, she too was a pianoforte player and exhibited publicly in Kiew. The only offspring of this union, a son, was born in 1815.

In 1816, the first three of his celebrated nocturnes appeared. The fourth and fifth nocturnes were published in 1817.

Field was not long married. His negligent habits of living proved so annoying to his wife that she separated from him. The son remained with the mother and both adopted her maiden name, Charpentier. Young Charpentier, né Field, afterwards changed his name to Leonoff. He was a very good tenor singer, and an attaché of the National theatre in St. Petersburg.

In 1822, Field determined to quit St. Petersburg and take up his residence in Moscow. To this city parents brought their children from remote parts of the empire, that they might have it said of them that they had been taught by him. He could easily have made his fortune had he not acquired an irrepressible fondness for strong drink, especially champagne. Furthermore he became so lazy that he gave nearly all his lessons while lying in bed in an adjoining chamber. He often fell asleep when giving his lessons. He was once asked if he thought he was paid twenty rubles for allowing himself to be played to sleep. In 1823, Hummel went to Moscow and, calling upon Field, he found him engaged in giving a lesson. After an amusing dialogue between the two musicians, Hummel pretending he was a German merchant, yet a musical enthusiast, who had journeyed a long distance in order to meet the celebrated composer, Field seated himself at the piano and performed several of his own compositions. Then in a very patronizing way he invited the caller to perform, whereupon the latter made use of Field's own themes in such a skilful, quaint, and characteristic manner that his identity became transparent. Field could no longer be deceived, and he stood transfixed with astonishment. Dropping his pipe from his mouth and drying his tears, he seized Hummel and exclaimed: "You are Hummel! you are Hummel! There is nobody but Hummel in the whole world who is capable of such inspiration!" and it was with no little difficulty that Hummel released himself from the powerful grasp of his admirer. Field's best known pupils were Charles Mayer, Michael Ivanovitch Glinka, Marie Szymanowska, and Charles Neate. While three of these pupils became renowned musicians, Mme. Szymanowska was chiefly celebrated because of Goethe's infatuation for her.

In 1829, Field resolved to take a trip by water to London, which resolution he did not carry into effect until 1832. On Feb. 27th, 1832, he performed his E-flat pianoforte concerto for the first time in public at a Philharmonic concert in London. On March 29, 1832, he attended the funeral of Clementi.

From London he went to Paris, and here some disappointment was expressed that his playing was no longer distinguished for that power and elegance for which it had formerly been so remarkable.

Marmontel refers to him at this time as being a "worn-out, vulgar-looking man of fifty, whose outward appearance contrasted painfully with his artistic performances, and whose heavy, thick-set form in conjunction with the delicacy and dreaminess of his musical thoughts, called to mind Rossini's saying of a celebrated singer: "Elle a l'air d'un éléphant qui aurait avalé un rossignol."

In the spring of 1833, Field went to Brussels, from which city he extended his concert tour to the principal cities of Switzerland, South Germany, and South France, wandering from Toulouse towards the East, and gathering fresh laurels in every city that he visited.

In 1834, he was in Geneva, but he left there for Italy, where little is heard from him except that he gave concerts in such cities as Milan, Venice and Naples with but small success. In Naples, his health gave way and he suffered severely from

fistula. He was taken to the hospital, where a critical operation was performed, and he remained there many days. He passed months in a wretched condition until the summer of 1835, when a Russian family named Raemanou induced him to return with them to Moscow. Here his health improved somewhat until December, 1836, when he was taken with a terrible cough, which ended fatally Jan. 11, 1837.

Any review of Field's life would be incomplete that did not refer to him as one of the most aggressive and successful participants in the rivalry that long existed between the so-called "Vienna" or "Mozart," and the "Clementi" schools of pianoforte playing.

On Dec. 14, 1781, when Clementi and Mozart engaged in a competitive trial of their artistic skill before the Emperor Joseph II., Clementi, while he was a somewhat cold and prosaic interpreter, appeared nevertheless as Mozart's superior in the surpassingly rich, full tone that he was enabled to produce from his English instrument. In 1802 Clementi placed Field at a similar advantage over such disciples of Mozart as Hummel and Czerny, who still preferred their antique Vienna instrument, although it had far less tone-carrying power than its English rival.

Field's style of playing at this period was compared to Catalani's style of singing, while there were many who affirmed that Field had the advantage of a still superior taste. There could have been but slight, if any, exaggeration in such claims. Field even surpassed Clementi in the tone he produced from his instrument. It may prove interesting to note that his hand position was a model, even for our own time. His fingers alone played. There was no unnecessary movement of either hand or arm; yet each finger would strike the keys with such mechanical power and nicety, that he was enabled to produce the loudest as well as the softest tones, the longest as well as the shortest notes, in equal perfection, and without visible effort.

That John Field more than any pianist set a direct impress upon Chopin's artistic style, is more than implied by a number of letters written by the latter from Paris and Dresden, in which he refers to Kalkbrenner, Klengel, and many others who mentioned the marked resemblance of his playing to that of Field.

More explicit information on this point may be found in Mikuli's edition to the works of Chopin. "The tone which Chopin produced from the instrument," says Mikuli, "was always very voluminous, yet especially so in cantabiles. In this respect, Field alone could be compared to him."

What estimate should be formed of Field as a composer is a question that will long be asked, yet will be variously answered, according as the principles or the idiosyncracies of musicians differ.

Field, unlike Chopin, has not shown even in the worthiest specimens of the nocturne form which he originated, and which Chopin imitated and improved upon, that he was ever greatly moved by the strength of his passion or the flight of his imagination, quite away from the round earth or the mere animal who inhabits it. Of his eighteen or nineteen nocturnes, only about twelve of them would seem to merit their title; yet in these immortal twelve, there is the surprisingly delicate and piquant fancy, the human tenderness, and fertility in the extreme of the true tone-poet. Very few of the loftier masters, notwithstanding the instruction to be derived from their technical power and originality, their beauty of form, and strength of flight, have ever spoken in the tone-world with a greater charm of naturalness than did John Field. Nearly all his music has a special character of its own. His influence upon his contemporaries and successors has been as some sweet nectar, it is true, yet at the same time as healthful as the purest air. Somewhat rhapsodically, yet with but slight exaggeration, has Franz Liszt written of his nocturnes, that "they remain new by the side of many contemporaneous works that are long since old. Many years have passed since their first appearance, and yet a fragrant balsamic odor is wafted from them to us. Where else," adds Liszt, "can we find such completeness of inimitable naïveté?

"No one has ever attempted it and, what is more, no one ever will attempt it, after having harkened to his musings,— when, giving himself over to his inspiration, he would turn away from the first sketch of the composition as it existed in his mind, and form new groups in uninterrupted succession, which, like a garland of flowers he would throw around his melodies. These he so readorned, that their

languishing tremor and delicate forms were by no means obscured though lurking, as it were, behind a transparent veil."

Though neither an inspired poet like Chopin nor a philosopher like Hummel, he nevertheless had his own rich vein of original thought. We are indebted to Field for the germ of so much that delights us in the perennially beautiful tone-poems of Chopin.

In the Field nocturne appeared a new element, which was destined to work as unique an innovation as can be cited in the history of pianoforte music.

How unjust seems the following criticism which the famous Rellstab wrote over his own signature in the Iris, published in 1834. In No. 4, Vol. 5 of this paper, occurs the following unique passage concerning Chopin's three nocturnes, Op. 9 : —

"When Field smiles, Chopin makes a grinning grimace ; where Field sighs, Chopin groans ; where Field shrugs his shoulders, Chopin twists his whole body ; where Field puts some seasoning into the food, Chopin empties a handful of Cayenne pepper . . . In short, if one holds Field's charming romances before a distorting concave mirror, so that every delicate expression becomes coarse, one gets Chopin's work . . . We implore Mr. Chopin to return to nature."

Which criticism Chopin resents in a very ill-tempered reply to Rellstab, whom he calls "a very bad man, a musical snarler (Schnurrbart) and Berlin witcracker (Witzenmacher).

The celebrated rondos of Field are nearly all written in a spirit of *frolicsome* and child-like gaiety, and constitute by far the worthier portion of his sonatas. The first allegros of these sonatas are for the most part such weak and clumsy imitations of the real sonata-pattern as to raise no claim to their being redeemed from obscurity. Only two of Field's seven concertos became famous. The one in A-flat major was often played by Chopin. It is a work of lasting value, the first movement of which was undoubtedly made use of by Chopin as a model for his concerto in F minor. Robert Schumann has expressed himself as so delighted with it that, to quote his own somewhat extravagant estimate of the work, "he could do nothing more reasonable than to praise it endlessly" ; yet he also finds the concerto "very English." The remaining concertos contain not a few beautiful motives, the carrying out of which in nearly every instance is as though the "composer's hand had worked it, but not his genius."

In order to find a striking illustration of Chopin's tendency to be reminiscent of Field in his nocturnes, compare Field's nocturne No. 5 in B-flat major with the first and second subjects of Chopin's Op. 32, No. 2.

In conclusion, when we reflect that John Field was one of the first pianists of Europe, and distinguished for such triumphs in the concert-room as were seldom equalled by his contemporaries, it appears a little extraordinary that his worthier compositions for the pianoforte, notably the nocturnes and the concertos named, should be so little familiar to either professors or amateurs.

It is perhaps fortunate that Field did not follow the advice of Clementi and study under Albrechtsberger, since musical composition, so inherently uncongenial to him as a mere method or science, was a free impulse. He was an ardent devotee of that monodic style of writing that in no small measure anticipated the Mendelssohn songs without words.

It is also fortunate that he was born and passed the most impressionable years of his life in a land where every civic occupation had its characteristic music, — in the land whose minstrelsy should indeed be rated as second to none in the annals of aboriginal art. It is well to bear in mind that Field's earliest impressions of music came from the Planxty or Pleraca ; also from the Jig or Rinnce, an unmistakable imitation of the *Giga* of Corelli (b. 1652 ; d. 1713) and Geminiani (b. 1680 ; d. 1761), two composers very popular in Ireland during the latter half of the eighteenth century. The musical nature of the boy Field could but have become permeated with a native minstrelsy and with other ear-catching influences to which reference has been made ; and their unique effect upon the art-work of his maturity can easily be discerned in his quaintly naive and melodic rondos.

Chas. L. Capen

WILLIAM STERNDALE BENNETT

THE seventeen years that have elapsed, since the death of Sir William Sterndale Bennet, represent so short a period in the history of art; the impress of the work he accomplished at the Royal Academy of Music, the University of Cambridge, the Philharmonic Society, the Bach Society, and other institutions in which he took a never-failing interest, is still so recent; the memory of those — ourselves among the number — who enjoyed the privilege of his friendship and intimacy, is still so crowded with recollections of his blameless life, his kindly disposition, and his faithful devotion to the art he loved, that it is difficult to write or think of him as of one who has already passed away from us — whose name has already taken its place upon the ever lengthening catalogue of "The More."

Yet, even now, the page of history would be incomplete without the annals of his life-work; and the more that is said of him now, while his memory is green, the richer will be the store of trustworthy record laid up for the use of the students of a generation yet to come, and the clearer will be the tints in which his example will be painted for their imitation.

William Sterndale Bennett was born at Sheffield, on the thirteenth of April, 1816; a little more than a hundred and twenty years after the death of Henry Purcell, the only other composer of English birth whose genius can be fitly compared with his own.

His father, Robert Bennett, well-known in his day as a successful song-writer, held the appointment of organist at one of the churches in Sheffield, and probably transmitted his artistic tastes as an heirloom to his son. He died, however, in 1819, and little William Sterndale was then committed to the guardianship of his grandfather, John Bennett, a lay-clerk of Trinity College, Cambridge, and a singer of long and well-tried experience. In the house of this affectionate protector the child lived in an atmosphere of music, and manifested so precocious an aptitude for its study, that in 1824, he was admitted as a chorister at King's College, in the chapel of which, as well as in that of St. John's, his guardian had previously held appointments. Here, again, the precocity of his talent became so clearly apparent, that in 1826, he was liberated from his engagement in the choir and placed as a student at the Royal Academy of Music in London, then recently founded by Lord Burghersh — afterwards Earl of Westmoreland — whose enthusiastic love of art had already raised it to a very high and influential position indeed.

The Royal Academy was at that period the only institution of any importance devoted to the education of musicians in England.

It was established in a large house, formerly the mansion of Lord Tenterden, in Tenterden Street, Hanover Square; which premises, with large and important additions, it still occupies. There were, however, some peculiar features in its management which have long since been abandoned. The upper rooms were furnished as dormitories, and the principal students — Sterndale Bennett among the number — were boarded and lodged in the institution under the supervision of a staff of officers, one of whom, holding the appointment of chaplain and schoolmaster, undertook within certain limits the care of their general education. The resident students were required to wear a distinctive uniform, consisting of a blue cloth jacket and trousers, with gilt buttons, and a blue cloth cap with a band of gold-lace. The buttons were engraved with a royal crown surrounded by the motto of the academy; and the whole bore a close resemblance to the uniform then worn by midshipmen in the royal navy — probably originating in the marked predilection of Lord Burghersh, who had fought with distinction at Waterloo, for associations connected with the

profession of arms. A complete suit of this uniform worn by Sterndale Bennett in the days of his early boyhood, was carefully preserved by Mrs. Bennett among her household treasures, in later years.

The academy numbered among its teaching staff the best English professors of the period, with a few distinguished foreigners. Among others who taught there were Dr. Crotch, Mr. Cipriani Potter, Mr. W. H. Holmes and Mr. Lucas. From all of these, in turn, Bennett received instruction; studying composition, first under Mr. Lucas and afterwards under Dr. Crotch; and the pianoforte, first under Mr. Holmes and then under Mr. Cipriani Potter, the pupil and intimate friend of Beethoven.

Though Sterndale Bennett entered the Academy at so early an age, a very few years elapsed before the characteristics of the master began to manifest themselves in the person of the student. He wrote much under the tuition of Dr. Crotch; and from the very first, the individuality of his genius displayed itself in forms quite unmistakable. Though devoted to the school of Mozart, he never in one single instance wrote in Mozart's style or in that of any other composer whatever, whether contemporary or of a past age. Not even in the compositions of his boyhood, in those written confessedly for purposes of study, can any shadow of imitative plagiarism be found. He could not write even while under instruction, in any other than his own individual style. Very many of his early works have been wisely withheld from publication. The world would have gained little by their possession, and the composer's reputation would have gained nothing. But the works themselves are in the highest degree interesting. Though written avowedly as academical exercises, they are as full of individual character as many of the more mature works, and show nothing whatever of the influence brought to bear upon them by the teacher. Dr. Crotch was emphatically a scholastic musician; a learned theorist; a model examiner, from whose keen glance no unhappy candidate for an academical degree could hope to hide a case of consecutive fifths or octaves, in eight, or even sixteen-part counterpoint. But of individuality of style his compositions betray no trace. This, of course, was a matter of no consequence whatever to his pupils, since the quality in question is one which can by no possibility be taught. But it is doubtful whether Sterndale Bennett ever acquired more than an instinctive mastery over the course of instruction communicated to him by the learned doctor. He felt, unerringly, theoretical truths which he was quite unable to formulate in words. And these truths were crystallized in his music with all the clearness of profoundly logical syllogism, though he had never given a moment's consideration to their mathematical basis. This well-established fact is exemplified in his works, from first to last; in his earliest productions at the Royal Academy, no less than in his latest published compositions.

The first of his works that attracted general attention was the pianoforte concerto in D minor, composed in 1832, when he was just sixteen years old, and now known as Op. 1. of his published works. In 1833, the Royal Academy gave a "Prize Concert," in the scheme of which the concerto in D minor formed an important item. It was played by the composer; and Mendelssohn, who had been invited to hear it, warmly expressed his admiration of the promising work, which was published immediately afterward at the expense of the academy. He was writing diligently at this period, and very soon afterwards published his Capriccio in D minor (Op. 2), dedicated to Mr. Cipriani Potter. This was followed in the next year (1834) by the overture to "Parisina," a work full of gloomy passion, and a thoroughly tragic pathos the more remarkable since it is altogether removed from his usual characteristic style of writing, and can only have been suggested by the peculiar attribute of genius which compels its possesser, if attacking a subject at all, to do so in most frank and perfect accordance with its true spirit. The story of "Parisina" embodies one of the most cruel tragedies on record; and it would be difficult to imagine a more striking commentary upon it, or one painted in more consistently sad and gloomy tints, than Sterndale Bennett's overture to Lord Byron's poem. It was followed in the same year, by the pianoforte concerto in C minor (Op. 9), played by the composer at a concert given by the Society of British Musicians; a work of more elaborate construction than either its predecessor in D minor, or an intervening concerto in E-flat, now published as Op. 4. This composition brings to a conclusion what may fitly be designated as the first period of the composer's art-life — that in which he was virtually under the tutelage of an intelligent and sympathetic professional staff, although the innate

force of his own genius rendered him really independent of any extraneous aid whatever, save, perhaps, that afforded by prudent and well-directed criticism on the part of his teachers.

The second period begins with a composition which has ever since been classed among the best and most strikingly original of the composer's works, the overture "The Naiades" (Op. 15). It is impossible to accord too high a meed of praise to this delightful inspiration. The grace of its characteristic subjects, the symmetry of its form, the delicacy of its instrumentation, and above all, the poetical treatment of its enchanting theme, place it in a category far above that in which any other contemporaneous composition — save only the best productions of Mendelssohn and Spohr — can be justly classed. Some idea of the effect it produced upon the musical world may be formed from the fact that a German firm consented to publish it, in full score, at a period in which printed scores, even of the works of the greatest masters, were scarcely ever given to the public; and the neat little score of "Die Najaden" — as it was called in Germany, — was looked upon as a real boon by every true lover of art, and at once took its place beside the similar editions of Mendelssohn's overtures to the "Midsummer Night's Dream" and "Fingal's Cave."

This typical work, which is universally acknowledged to represent the composer's genius in its most captivating phase, was composed in 1836; and the same year witnessed the production of a pianoforte concerto in F minor, which, though still in manuscript, might well have been allowed a place among the best of the author's published works.

So brilliant was the promise afforded by these two beautiful compositions, given to the world at a time when their author had only just completed his twentieth year, that the Messrs. Broadwood, who had been no less deeply impressed by the masterly style of Sterndale Bennett's pianoforte playing — already remarkable for its delicacy of touch and instinctive poetical feeling, — than by his talent as a composer, generously proposed that he should reside for a year in Leipsic, at their expense. The opportunity was a golden one; for Mendelssohn was then directing the Gewandhaus concerts, to which he had given an artistic impulse so happy in its results and so powerful in its influence, that Leipsic was already recognized as the most refined art-nursery in Europe, and the prospect of prolonged and familiar intercourse with the great master who had already shown such warm and ready sympathy with his work, was the most tempting that could possibly have been offered to the young composer.

The offer was at once gratefully accepted; and the visit resulted in winning for the young musician in Germany a reputation at least as high as that which he enjoyed at any period of his career in his native country. He was welcomed with open arms; played his pianoforte concertos and conducted his overture "The Naiades" at the Gewandhaus with the greatest possible success; formed a sincere and lasting friendship with Robert Schumann and returned to England at the end of the year with enlarged experience, and the hearty approval and best wishes of every German musician with whom he had been brought into contact.

He made a second visit to Leipsic in 1840, taking with him his Fourth Pianoforte Concerto, in F minor (Op. 19); his Caprice in E major, for Pianoforte and Orchestra (Op. 22); and the overture "The Wood Nymphs" (Op. 20) — a work of the same class as the overture "The Naiades," equally redolent of purest poetical feeling, equally graceful in conception and symmetrical in form, embodying a picture of sunrise so delicately painted and so full of reverent homage to nature, that it fairly ranks among the most perfect examples of this kind of music that have ever been given to the world. These new compositions were received in Germany as warmly as the earlier ones had been welcomed in 1836, if not more so, and served to establish their author's reputation more firmly than ever; and he left Leipsic with a general feeling of artistic recognition and social good-will.

On his return to England, Sterndale Bennett at once entered on a course of hard professional work, which he continued without intermission, till the day of his death.

In 1844 he married Miss Mary Anne Wood, daughter of Captain James Wood, R. N., to whom, during the time of his engagement, he paid the truly artistic compliment of presenting a new overture, entitled with the simple *naïveté* for which he was celebrated, "Marie des Bois." It was a lovely composition in his most graceful style; but it was, confessedly, a *pièce d'occasion*, and as such, was known under its original name to his intimate friends only, though it has long been familiar to the

public, in another form: — the overture to "The May Queen."

It was a little before this period that we ourselves were placed under him for instruction, and we have cause for deepest gratitude for the unwearying care he bestowed upon our education. He was not a methodical teacher — a man of real genius very rarely is — but his lessons were enlivened by flashes of expression, which gave those of his pupils who were far enough advanced to profit by them more insight into the truth than any amount of plodding. When during the following year, we were sent to Leipsic by his advice, for the further prosecution of our studies, we found to our delight that the teaching of Mendelssohn — to whose care he recommended us with kindliest expressions of interest — was characterized by exactly the same form of inspiration — for one can call it nothing less, when the master suddenly strikes out an idea which in a single sentence, places the pupil in full possession of the truth.

It has been said and currently believed, that Sterndale Bennett was himself a pupil of Mendelssohn; but we ourselves are able to assert authoritatively that the rumor is utterly groundless. When he was first brought into familiar intercourse with Mendelssohn, in 1836, he neither needed nor could have accepted instruction from anyone.

At this period and for some time afterwards, he devoted his time rather to teaching than to composition. Indeed, his pen cannot be said to have been at any time a prolific one; and after his marriage, he felt it his duty to make even his love of art subservient to his care for his family. But he did incalculable service to art in other ways. In 1849 he founded the Bach Society, which in 1854 performed Bach's "Passion Music" for the first time in England. In 1853 he was offered the conductorship of the Gewandhaus concerts in Leipsic, an unheard-of compliment to a foreign musician. This office he declined to undertake, but in 1856 he accepted the appointment of permanent conductor of the concerts of the Philharmonic Society in London. He was also elected in 1856, Professor of Music at the University of Cambridge, accompanied a little later on by the academical degrees of M. A. and Mus. Doc., and a stipend of £100 a year.

In 1858 Sterndale Bennett produced his cantata, "The May Queen" at the Leeds Musical Festival with great success. Hitherto his important works had been wholly instrumental, but in this he combined his most beautiful instrumentation with vocal writing of the highest order, and showed himself to equal advantage in both.

In 1866, he accepted the post of director of the Royal Academy of Music, resigning the conductorship of the Philharmonic Society's concerts, in order that he might be able to devote the greater attention to the institution in which he himself had been educated; and it cannot be doubted that it was he who, by his wise and conscientious government, laid the foundation of the high position that institution now enjoys.

To celebrate the Jubilee of the Philharmonic Society in 1862, Sterndale Bennett composed his charming overture to "Paradise and the Peri," and in the same year he set to music Lord Tennyson's "Ode for the Opening of the International Exhibition"; but the most important, and in many respects the greatest of his works, "The Woman of Samaria," was reserved for the Birmingham Festival of 1867. These were followed by the music to the "Ajax" of Sophocles, and the superb pianoforte sonata, "The Maid of Orleans." But apart from all this original work, special notice is due to "The Chorale Book of England," edited in conjunction with Mr. Otto Goldschmidt in 1864, — a work in which it is difficult to say whether the predominating characteristic is the refined taste displayed by the joint editors in every hymn-tune they have treated, or the profound scholarship with which that taste is accompanied.

In 1870 the University of Oxford conferred upon Sterndale Bennett the honorary degree of D. C. L.; and in 1871 he received from Her Majesty the distinction of knighthood. In 1872 a public testimonial was presented to him at St. James' Hall, and a scholarship at the Royal Academy founded in his name. He survived these tokens of respect but three short years, dying on the first of February, 1875, and receiving on the sixth of the same month, the tribute of a public funeral in Westminster Abbey.

W. S. Rockstro.

MICHAEL WILLIAM BALFE

MICHAEL WILLIAM BALFE was born, May 15, 1808, at Dublin, Ireland. His father, a reputable violinist, soon discovered that the child was fond of and had a gift for music. He began to instruct him on the violin when he was five years of age. This was the only teaching he had, except from a musician named Horn, whose lessons to the boy seem to have been limited to some merely superficial voice training and instruction on the pianoforte. It does not appear that at any time during his early life he devoted himself to a systematic study of the art he afterward followed with so much success, and his lack of early training in the theory of music impressed itself with unfavorable results on all his works. His progress in such musical education as he received was rapid. When seven years of age he composed and scored a polacca for a military band, and it was performed. His father thought it fully time to give the boy better musical instruction than he was having, and placed him in the care of one Rourke, who later went to London, became known as Rooke, obtained the post of chorus-master at Drury Lane, and eventually made himself famous by his opera, "Amélie, or the Love Test," which had an immense success and is a very charming work. Balfe studied the violin with Rooke, who brought the boy out as a violinist when he was eight years old. Two years later he composed a ballad called "The Lover's Mistake," which became popular, and was the first of the long line of ballads with which his fame is so closely connected. When only sixteen years of age he lost his father and suddenly found himself thrown on his own resources. These were not very promising, and he went to London in the hope of making a career there. He played violin solos at the oratorio performances and soon obtained a situation in the Drury Lane orchestra, then under the leadership of that clever but eccentric musician, T. Cooke. About this time he made a favorable impression on C. F. Horn, organist of St. George's Chapel, Windsor, of whom he took lessons in composition. He had only been in London a year when he met the Count Mazzara, who, feeling a warm interest in him, became his patron and took him to Rome, where Balfe resided under his protection.

He was now seventeen and full of ambition. He studied counterpoint under Frederici, but if he made any notable progress in it his scores show no evidence of the fact. He then took lessons in singing from Filippo Galli, in Milan. In this city he composed his first important work, a ballet entitled "La Perouse," which was performed at La Scala and with success, its tunefulness and its bright orchestration meeting with warm recognition. He wished to follow this victory up with another, but could obtain no libretto. With his characteristic impatience, he then determined to go to Paris and put himself under the instruction of Cherubini. He was kindly received by the latter, who introduced him to Rossini, then all-powerful at the Italian opera. Balfe was engaged as a barytone singer, and toward the close of 1828 appeared as Figaro, in Rossini's "Barbière," with much success. At the close of his engagement he went again to Italy, and during the season of 1829 was the leading barytone at the Palermo Opera House. Up to this date, by which time he had reached the age of twenty-one, he had not especially distinguished himself. Here, however, he wrote an opera for the carnival in three weeks, and this was his first work in that class. It was called "I Rivale de le Stessi" and was fairly successful. Then came very quickly after, "Un Avvertimento ai Gelosi," performed at Parma, which in turn was followed rapidly by "Henri IV." produced at Milan, where he was engaged at La Scala to sing with Malibran. Soon after he became acquainted with Mlle. Rosen, a German singer with

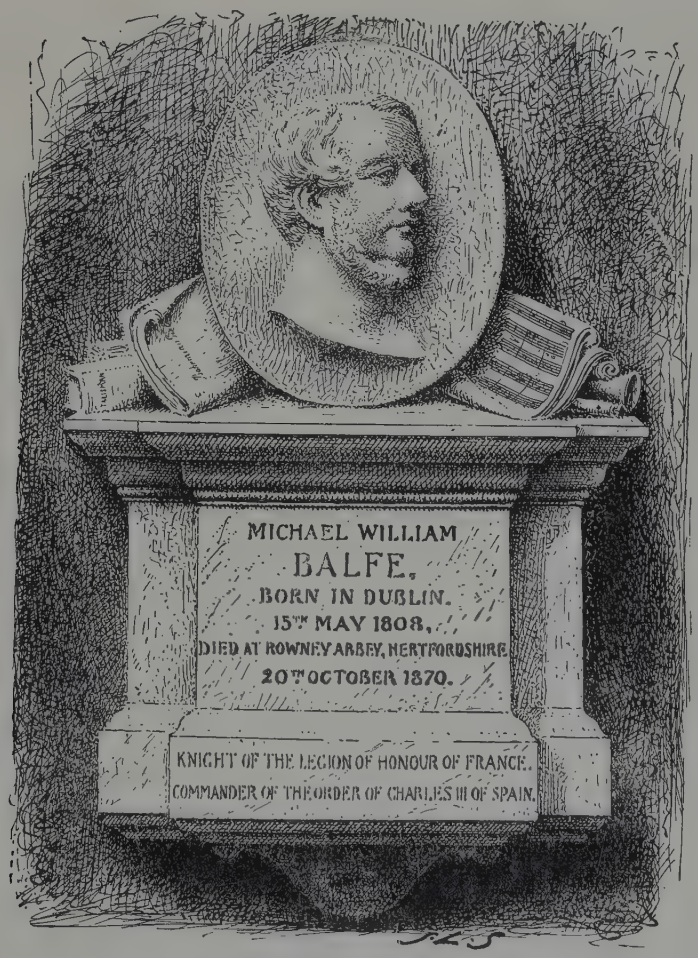
whom he fell in love and married. He remained in Italy until 1835, when he returned to London and was heard in concerts public and private. In the fall of this year he produced "The Siege of Rochelle" at Drury Lane, and made his first brilliant success. The opera had the extraordinary run of three months, and Balfe's reputation was established. Early in 1836 "The Maid of Artois" was produced with Malibran, then in the height of her fame, in the leading part. It had a run of sixteen nights and brought to the treasury close on $30,000. In this opera one of the ballads, "The light of other days has faded," had an immense popularity. In this year he resumed his career as a singer. In 1838 were produced his operas "Catherine Grey," which had only a fair success, and "Joan of Arc," in which he sang the barytone part. Next year he brought out "Diadeste" at Drury Lane, and two months later obtained a hearing at Her Majesty's Theatre with his Italian opera "Falstaff." These works increased his reputation, but they did not bring him much profit, so in 1839 he returned to the stage as a singer, and in 1840 became the manager of the English Opera House, inaugurating his season with "Cleolanthe," in which his wife sang the leading female character. The undertaking proved unprofitable; the singers seceded from the company and the enterprise ended in failure, Balfe having lost six hundred pounds during his short experiment to establish a "National Opera." In a speech to the public he said, "I am only sorry that I ever was such a fool as to take the management of an English theatre. In future I shall appear before you only as a composer."

After this Balfe went to Paris completely discouraged. On the recommendation of Erard, he gave a concert for which the selections were wholly from his own works. The house was crowded and the composer was made happy by the handsome sum he netted. A few days later Scribe went to him and proposed to collaborate with him in a comic opera. Balfe joyfully consented and the result was a pretty libretto and some charming music, the opera "Le Puits d'Amor" being given at the Opera Comique with complete success. Another opera by the same associates, and entitled "Les quatre fils d'Aymon," was produced at the same house with like gratifying results. With the prestige of the brilliant reputation thus achieved, Balfe returned to England, and in 1843 produced his masterpiece, "The Bohemian Girl," which at once leaped to popularity and made the circuit of the musical world. It was translated into nearly every European tongue, and became almost as popular in Germany as it was at home. In America it was long a perennial favorite, and is still listened to with pleasure. The ballads "Then you'll remember me," "The heart bowed down," and "I dreamed I dwelt in marble halls," enjoyed an extraordinarily long lease of favor, and even now the popular charm of the first is not wholly exhausted though the song was written fifty years ago. It was followed by "The Daughter of St. Mark" (1844) and "The Enchantress" (1845), the pirates' chorus in the latter making another remarkable popular success, despite, or perhaps because of its commonplace vulgarity. Then came "L'Etoile de Séville," for the Académie Royale, Paris (1845). While engaged in preparing this work for performance he was summoned to London to consider his engagement as conductor of Her Majesty's Theatre, which he accepted, and filled the position for seven years. In 1846 "The Bondman" was brought out at Drury Lane, and in 1847 "The Maid of Honor" was produced at the same house. The plot of the latter opera is the same as that which was adopted by Flotow for his "Martha," the original of both being a ballet. He was called to Berlin in 1849 to superintend the production of some of his operas there, and met with a cordial reception. During the next three years were brought out "The Sicilian Bride" and "The Devil's in It." In the meanwhile Balfe was appointed conductor of the National Concerts at Her Majesty's Theatre, but this scheme also ended in failure. In 1852 Balfe made a journey to St. Petersburg, and was warmly welcomed by the public and the nobility. Pecuniarily this was the most prosperous period of the composer's career. He remained abroad four years, during which time he wrote and produced at Trieste "Pittore e Duca," which did not meet with favor. He was now forty-eight years old, and had composed and brought out twenty operas.

A year after his return to England "The Rose of Castile" (1857) saw the light. In 1858 he prepared an Italian version of "The Bohemian Girl" for Her Majesty's Theatre and brought out a new opera, "Satanella," at the Lyceum. This work enjoyed a prolonged career, and in it Balfe again succeeded in writing a song, "The Power of Love," that obtained immense favor. Then came "Bianca" (1860);

"The Puritan's Daughter" (1861), "The Armorer of Nantes" (1863), and "Blanche de Nevers" (1863). In 1864, he was able to purchase Rowney Abbey, in Hertfordshire, and becoming charmed with country life, devoted himself to farming and produced no more operas. In 1869 a French version of "The Bohemian Girl" was given in the Theatre Lyrique, Paris. For this Balfe rearranged and extended the opera to five acts and composed some new music. The work repeated the success there that it had made elsewhere, and its triumph won for him from Napoleon III. the ribbon of Chevalier of the Legion of Honor, and from the Regent of Spain, the title of Commander of the Order of Carlos III. He did not live long to enjoy these honors, for in September, 1870, he caught a severe cold, and his health having been previously weakened by a trying bronchial affection and the death of a much-loved daughter, his condition rapidly became serious and, October 20, he died.

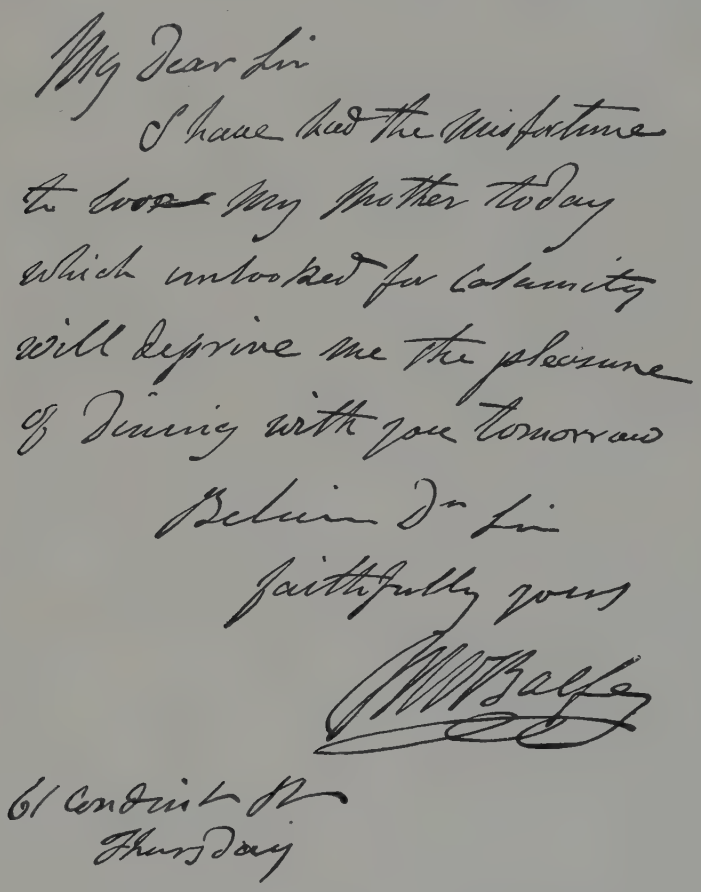
A posthumous opera, "The Talisman," founded on Sir Walter Scott's romance of the same name, was performed four years after his death at Drury Lane. His works consist of twenty-seven operas, the operetta "The Sleeping Queen," the cantata "Mazeppa," two other works of the same class, and a vast number of detached ballads, some of which, such as "Come into the Garden, Maud," obtained an immense vogue. As a man Balfe was genial, frank and attractive, an excellent husband and a kind father. As a musician he was prominent in his day, especially in his own country, but his achievements in his art were never of a high order.


MICHAEL WILLIAM
BALFE,
BORN IN DUBLIN.
15TH MAY 1808,
DIED AT ROWNEY ABBEY, HERTFORDSHIRE
20TH OCTOBER 1870.
KNIGHT OF THE LEGION OF HONOUR OF FRANCE.
COMMANDER OF THE ORDER OF CHARLES III OF SPAIN.

TABLET IN WESTMINSTER ABBEY.
Redrawn for this work by Sidney L. Smith.

It can hardly be conceded that Balfe was an artist in the true sense of the word, inasmuch as he possessed but little of that essential of the artistic temperament known as artistic conscience. He wrote easily and was never at a loss for melody, but his melodies are rarely distinguished for more than that mere prettiness which pleases the general public taste. He was distinctively a maker of tunes, sometimes piquant, and frequently charming in their graceful flow, but they are rarely marked by depth or passion, and even less seldom echo the sentiments of the words to which they are set. His masterpiece, "The Bohemian Girl," is affluent in tunes, but it would be difficult to point to one that echoes the spirit of the dramatic situation. The gypsy choruses are without character and amble as pleasantly along as if the gypsies were of the same mould as the figures in a Watteau or a Lancret "Fête champêtre." Of genuine dramatic feeling Balfe seems to have been singularly barren. We may search through his operas in vain for a powerful or an impressive musical moment. This absence of the dramatic instinct sometimes led him to the very verge of the ridiculous, as when Thaddeus, in "The Bohemian Girl," gives vent to the indignation with which the oppression of his native country has filled him, in "When the fair land of Poland." When he leaves the ballad and deals with ensembles, he is almost always at a loss, and seldom, if ever, rises above bald conventionality. Even here, however, his gift of melody forces itself to the front, and in scenes of the most exciting interest he strays into graceful platitudes with persistent fatuity. It is true that in this he was in the company of the most popular Italian opera composers of his time; but these were not always forgetful of the dramatic demands of the stage situation. Balfe on the other hand never remembered them, and the first melody that suggested itself was accepted by him regardless of improprieties. The only work in which he seems to have attempted to mend his ways in this respect was "The Talisman," but his success was not notable. His old habits were too thoroughly ingrained in him and he began too late to eradicate them. He wrote well for the voice and never overtaxed it. His vocal music is always singable. His instrumentation shows a thorough command over orchestral resources, as they were understood in his day. It is graceful, interesting and peculiarly pleasing in its well-considered contrasts in effects. It never overwhelms the voices, but invariably affords them admirable support. It is true, however, that it is rarely if ever independent, or rises above the subordinate level of mere accompaniment. In brief, Balfe is scarcely to be considered seriously from an exacting technical standpoint. He made operas, rather than composed them. He was a famous composer in his time, but he was not a great one in any sense. He is given a place in this work for the repute he enjoyed and for his prominence among the English musicians of his era. He can hardly be said to represent any school. Now and then his melodies have the characteristic English color, but not often. He left no impression on his art, unless to give an impulse to that sickly-sentimental and musically-unmeaning product, the English "parlor ballad." Of all his works, none survives but "The Bohemian Girl," and that has begun to take on the aspect of a quaint old fashion that can never again become, even in the strange mutations of fashion, a new one. It is not easy to imagine "Fra Diavolo," "Le Domino Noir," "Le Part du Diable," and "Le Maçon," of Auber ever becoming incurably antiquated; but it is not so with Balfe's operas. In Auber the artistic conscience and the artistic instinct are always prominent. In Balfe the former is never apparent and the latter only flickers with a faint light occasionally. Balfe is content to appeal only to the ear; chiefly the uncultured ear that can appreciate the tune that gratifies it, but that would become deaf the moment that the rhythm ceased to be regular and the melody wandered from the straight path. He was essentially the composer for the masses. With them his success was complete. They could always feel sure that he would not soar above their heads. And yet he was a musician of rare natural gifts, notably in his apparently unlimited resources for the invention of simple and tender melodies that appeal direct to the popular heart. If we were to seek his parallel among his brother composers, we should look in the direction of Flotow; but the sense of the latter for dramatic propriety, weak as it was, must be pronounced stronger than was that of Balfe. Some excuse is to be made for Balfe, by reason of the low condition of English opera in his time. When he first began to compose for the stage, the masterpieces of Mozart, Rossini and other great composers could not be presented in their integrity in English, and most of them, when they

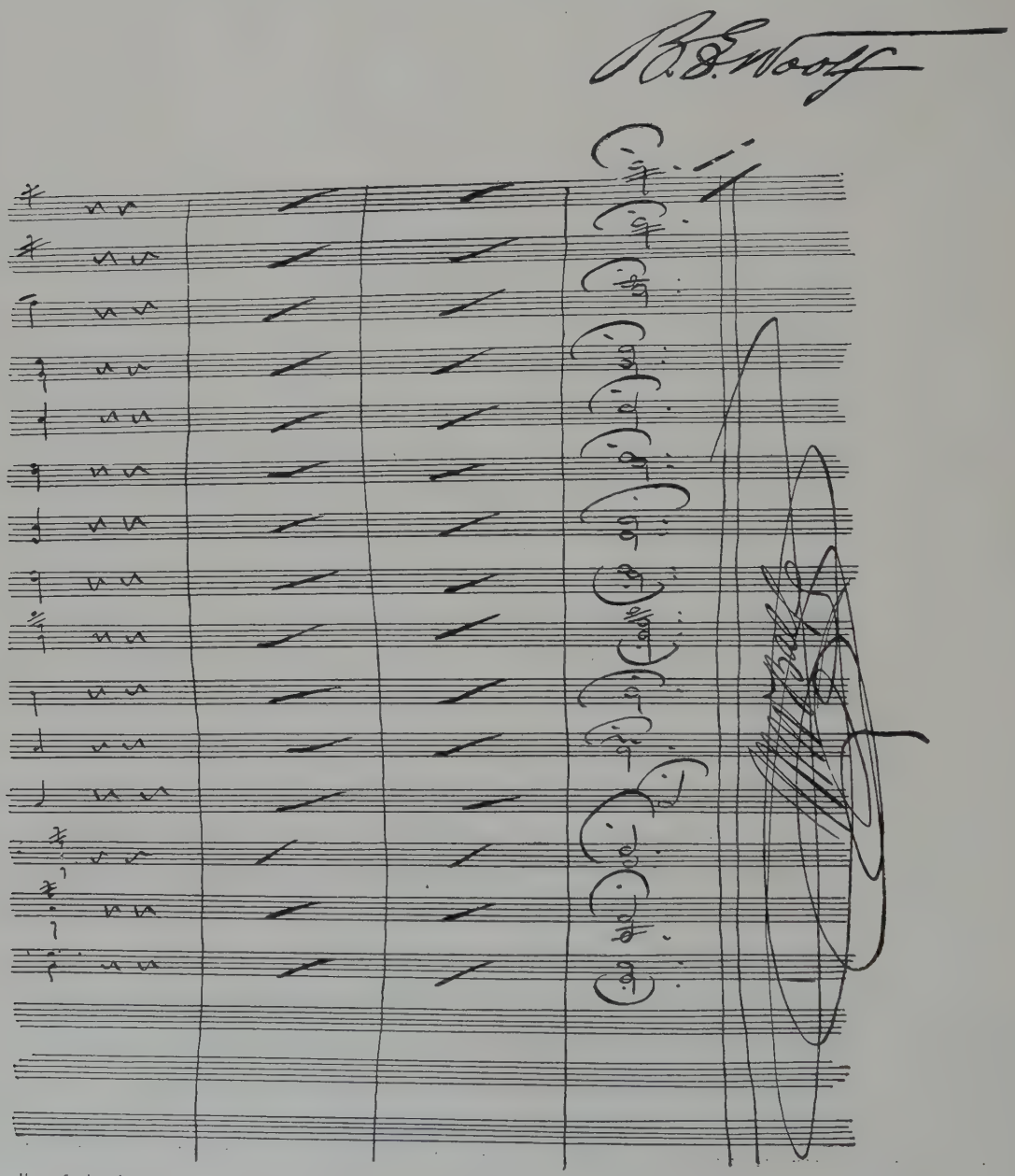
appeared in an English garb, were "adapted" by Bishop, who, in order to make them acceptable, interlarded the scores with songs and choruses of his own, in the style best appreciated by the London theatre-going public of the day. More than this, he even tacked on to the melodies of Mozart additions from his own pen. Everything that was not tuneful was eliminated. Among the curiosities of musical literature are the vocal scores of Mozart's "Marriage of Figaro," as adapted and arranged for the Theatre Royal, Covent Garden, by Henry R. Bishop. It is not then at all extraordinary that Balfe, in seeking the favor of a London audience, should have paid due heed to its taste and written down to its understanding. Unfortunately, however, he never tried to lead it upward, and the same methods he followed in 1835, in "The Siege of Rochelle" he followed down to "Satanella" in 1858. He never grew in his art. He became more facile in the exercise of it, but as he was at the out-



Fac-simile of letter in possession of the British Museum.

set of his career as a composer, so he was at its close. He sought popularity, and achieved it; and it was the absence of the higher qualities in his music that made it popular. Though, as we have already said, his operas are void of dramatic color, yet his stage experience was useful to him in making them effective, theatrically. As time passes he will pass more and more into the background, and if he survives at all, it will be in some of his detached ballads, rather than as an opera composer. It must, in conclusion, be said in his favor that, weak as his operas are, they were a stride in advance of what had been achieved in English opera up to his time, and were immeasurably superior to the works by Bishop in the same class, and yet Balfe never reached the excellence that was shown by Bishop at his best, for the latter had what was denied Balfe, — the dramatic instinct. There are moments in "The Miller and his Men" which, musically considered, are better than anything Balfe ever wrote, and we may

examine his scores industriously without finding in them aught possessing the merit of "The Chough and Crow," written by Bishop for "Guy Mannering." Nevertheless his works have more of operatic color than is discoverable in the compositions of his predecessors, though the "Amélie" of his first master Rooke is not lacking in it. His contemporaries John Barnet, Vincent Wallace and George Macfarren were more thoughtful and more conscientious musicians, but they never attained to the popularity of Balfe with the masses. They had not his amazing fluency of melody. The last-named of these, one of the most thorough of modern English musicians, in estimating Balfe, has said of him, that against his strong natural gift for his art is to be set "the want of conscientiousness which makes him contented with the first idea that presents itself, regardless of dramatic truth, and considerate of momentary effect rather than artistic excellence; and this it is that, with all his well-merited success with the million, will forever prevent his works from ranking among the classics of the art." This, as it appears to us, sums up with fairness and thoroughness the position of Balfe in the realm of music.



Fac-simile of the last page of original score of the "Bohemian Girl," in possession of the British Museum.

ARTHUR SEYMOUR SULLIVAN

ARTHUR SEYMOUR SULLIVAN, the most widely and popularly known of living English composers, was born in London on the 13th of May, 1842. His father was bandmaster and chief professor of the clarionet, at Kneller Hall, the English military school of music. Arthur Sullivan's musical gifts were, from the first, unmistakable. Speaking at the Birmingham Midland Institute in the year 1888, he says of himself, "Music has been my incessant occupation ever since I was eight years old. All my energies, all my affections, have been bestowed upon it, and it has for long been to me a second nature." He was twelve years old when (in 1854) he entered the Chapel Royal as a chorister, and Mr. Helmore, precentor at the time, bears witness to the sweetness of his voice and the sympathetic beauty of his singing style. Young as he was he had already written several anthems and vocal pieces, of which at least one was published.

In 1856 he was elected to the scholarship just founded in memory of Mendelssohn, the most valuable musical prize in the United Kingdom. Without leaving the Chapel Royal choir (to which he continued to belong for another year), he entered the Royal Academy of Music, and studied there for two years under Sterndale Bennett and that most genial of musical teachers, Mr. (afterwards Sir John) Goss. In 1858 he was sent to the Leipsic Conservatory, where he remained for more than three years. His chief instructors were Plaidy, Hauptmann, Richter, J. Rietz and Moscheles. During his sojourn in Germany he wrote the "incidental music" to Shakespeare's "Tempest," which, first performed at the Crystal Palace in April, 1862, not long after his return to England, achieved an immediate and pronounced success, and launched its composer at once in the musical world of London. Until 1867 he was organist at the Church of St. Michael's, Chester Square; subsequently, till 1871, he acted as musical director to St. Peter's, Onslow Gardens. He first organized the band (since so successful) at the Brighton Aquarium. For some years he held a professorship of harmony and composition at the Royal Academy. He conducted the Glasgow Festivals for the seasons 1876 and '77, and the Covent Garden Promenade Concerts under Messrs. Gatti's management in 1878 and '79. Besides this he was principal of the then newly established National Training School for Music at South Kensington, from 1876 to 1881, when pressure of work and multiplicity of engagements obliged him to resign. He is now member of the Council of the Royal College of Music, which took the place of the National Training School. He conducted the Philharmonic Concerts of London for the years 1885, '86 and '87, and the Leeds (Triennial) Festivals in 1880, '83, '86 and '89. He is an admirable and masterly conductor, achieving the best results with the minimum of outward and visible effort.

Sir Arthur Sullivan was knighted by the Queen on May 15, 1883. The honorary degree of Mus. Doc. had been conferred on him by the University of Cambridge in 1876, by that of Oxford in 1879. At the Paris International Exhibition of 1878 he was British Commissioner for Music, and was decorated with the "Légion d'Honneur." He also bears the order of Saxe-Coburg and Gotha.

The above crude list of facts and dates gives some idea of Arthur Sullivan's external activity. Apart from musical authorship his life has not been marked by great outward events; it has been chiefly passed, or at least has had its centre, in London.

Kind-hearted and keen-witted. full of genial humor and infectious vivacity, never at a loss for a *bon-mot* or a repartee, he is, and no wonder, a universal favorite. Eminently endowed with that *savoir-vivre* which enables him to adapt himself to his surroundings, he has always been especially

welcome in those extremely exalted circles which by reason of their very exaltation are (to put it mildly) exposed to the danger of dullness. Boredom and Arthur Sullivan could not long exist together. At the same time this spoiled child of society is a true-hearted and devoted friend, and has always excited warm attachment in those who know him intimately. The present writer can speak from personal knowledge of the affection borne him by his old teacher, Sir John Goss, and loyally shared and returned by him, and that long, very long, after their relation as master and pupil had ceased.

His true biography is in his works, for he is one of the very rare musicians who have succeeded in making not only their fame but their living by their compositions. He has never been a public performer, and never a teacher for longer than he could help. From the pupils' point of view this is perhaps to be regretted, as, when he did teach, his hints and remarks were of the nature of principles rather than rules, and were acute and enlightening beyond any ordinary dry lesson. Perhaps for this very reason they were only suitable to special pupils. But teaching was always pain and grief to him; he shirked as much of it as he could, and finally abandoned it altogether. For the history of his compositions we must go back to 1862, the year of the production of the "Tempest" music. After this came the cantata "Kenilworth" (words by Chorley), written for the Birmingham Festival of 1864, and, in the same year, the music to a ballet, "L'Ile Enchantée." The next of his important works was, unhappily, a failure. This was the opera "The Sapphire Necklace," killed, as so many operas have been killed, by an utterly undramatic *libretto*. The music of this opera was subsequently absorbed by the composer in other works. The year 1866 saw his symphony in E and the concerto for violoncello and orchestra (neither of which have been published), and the fine, effective concert overture "In Memoriam," in which the organ bears a part; written in memory of his father, to whom he was warmly attached and whom, at this time, he had the misfortune to lose. The overture to "Marmion" was written in 1867. In this year it was that Arthur Sullivan accompanied his friend Mr. (now Sir George) Grove on the celebrated exploring expedition to Vienna which resulted in the discovery of Schubert's MS. music to "Rosamunde," a discovery compared to which, in musicians' eyes, that of the North-west passage is insignificant and uninteresting. In 1869 he wrote a short, but very popular oratorio for the Worcester Festival, entitled "The Prodigal Son." In 1870 the lovely "Overtura di Ballo" for Birmingham. In 1871, for the Annual International Exhibition at the Albert Hall, the cantata "On Shore and Sea" (words by Tom Taylor). In 1872 the grand "Festival Te Deum," on the occasion of the Prince of Wales's recovery from dangerous illness. His most important oratorio, "The Light of the World" (the words of which were selected from the Bible by himself), was produced in 1873. For the Leeds Festival of 1880 he wrote the oratorio or sacred cantata "The Martyr of Antioch"; for that of 1886 "The Golden Legend," one of the most popular and deservedly popular works of its class that ever was penned.

Even these do not nearly exhaust the catalogue of Sir Arthur Sullivan's vocal and orchestral compositions apart from opera. He wrote, between 1871 and 1879, incidental music for three more of Shakespeare's plays. These are the "Merchant of Venice" (musically the most successful and best known of the three), "The Merry Wives of Windsor," and "Henry VIII." In 1888, the overture and incidental music to "Macbeth" was added to these. His songs are very numerous, and some of them have achieved an enormous popularity. It is rather unfortunate for their composer's fame that those of them which have met with the widest acceptance are by no means always the best, but there is some quality, even in the inferior specimens, which recommends them to singers; they are always grateful to sing, and, in spite of any objections to be urged against them, effective with audiences. Among them, however, are to be found songs of the highest beauty, such as "Orpheus with his lute," "O Fair Dove," "Arabian Love Song," "Birds in the Night," the last an attempted adaptation of the "Lullaby" in "Box and Cox," but this belongs properly to a different category. Mention should also be made of "The Window, or the Songs of the Wrens," a "Liederkreis" or series of songs written for music by Tennyson, and set by Sullivan in 1871.

Besides these, Sir Arthur Sullivan has written a large number of hymn tunes, one or two of which have become almost classical, and several anthems,

ARTHUR SULLIVAN.

Reproduction of a photograph from life, by King, London.

services, part-songs, etc., of varying degrees of merit, but all meritorious and some excellent.

We have reserved for separate enumeration the dramatic works through which, more than any others, Sullivan is known, not only in England, but all over Europe, in Australia, and in America. To these we now return.

In 1867, he made a new departure by the production of "Box and Cox," a musical setting of F. C. Burnand's adaptation of J. Madison Morton's evergreen farce. The brightness and spirit of the piece, the beauty of the music and its strangely piquant contrast to the comical, indeed farcical words, were a new thing in English opera, and not only caught the public ear at once but captivated musicians as well. Unique of its kind, as then it was, its admirers little anticipated the large class of works it foreshadowed; works which have exceeded it in popularity, but will never obliterate the memory of this rare little piece, their original prototype. It was followed by "The Contrabandista," a short opera which was produced at the St. George's Opera House in December, 1867, and deserved more success than it had.

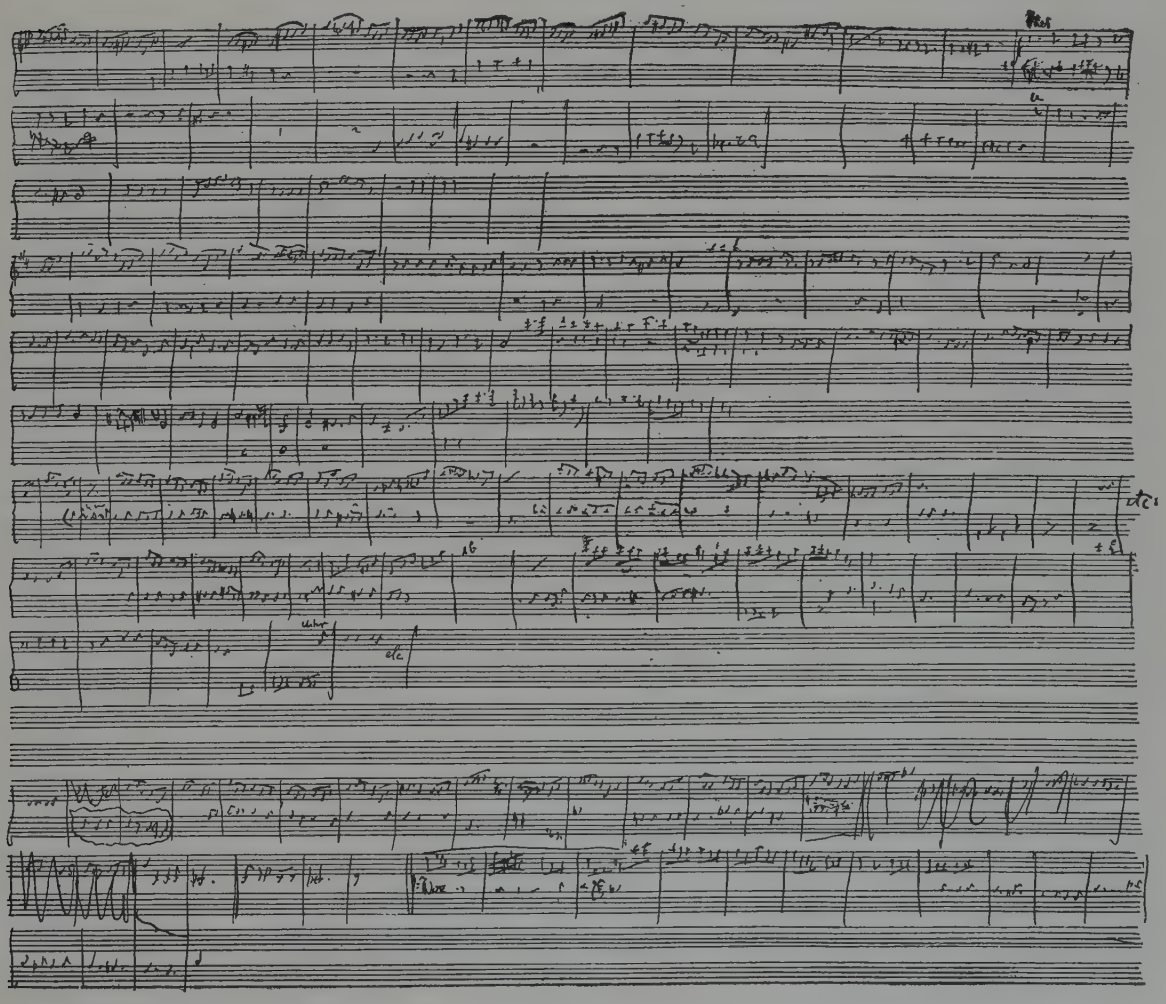
In "Thespis, or the Gods grown old," produced in 1871 (but not published), Sullivan may be said to have met his fate, for the words of this extravaganza were by Mr. W. S. Gilbert. "The Zoo," "an original musical folly," and the popular extravaganza "Trial by Jury" (W. S. Gilbert), were both produced in 1875, and were, musically, of the very slightest construction, written for theatrical performers of no musical or vocal pretensions to speak of. With admirable skill and cleverness did Sullivan adapt himself to the incapacities of his interpreters. A large share, however, of the original success of "Trial by Jury" was due to the inimitable impersonation of the Judge by Sullivan's brother Frederick, whose much-regretted early death happened not long after. The effect produced by these slight pieces clearly indicated the vein of success only waiting for the right persons to work it, as soon as singers who could move about on a stage, or actors with some power of singing could be secured. "The Sorcerer" was the first of the long series of comic operas in which the names of Gilbert and Sullivan were, in the public mind, to be as indissolubly connected as the "Two Kings of Barataria." To them was now added an *impresario* of audacity and genius, Mr. D'Oyly Carte, and, it should also be mentioned, an artist who for very long filled the chief comic part in each opera with unrivalled cleverness, Mr. George Grossmith. "The Sorcerer" had a first run of one hundred and seventy-five nights, and has since been revived. But it was eclipsed by its successor, "H. M. S. Pinafore," produced in May, 1878, which ran for seven hundred nights with a success of enthusiasm rarely if ever equalled. Many causes contributed to this; its nautical theme was one eminently calculated to take every class of Briton by storm; its wit and fun were irresistible; its sayings, its turns of phrase, became proverbial in an almost maddening degree, and to each of them was attached a musical counterpart which seemed a very impression of itself. The music, full of spirit and sparkle, was not better than much which has succeeded it, but, like the humor of the piece, it had then the fascination of novelty.

How anything could be expected to succeed after "Pinafore" is hard to understand, but "The Pirates of Penzance" (produced April, 1880) did succeed, and deserved to do so, for the music is certainly superior to that of "Pinafore." This was followed, in 1881, by "Patience," a happy and humorous skit on the prevailing affectations of the so-called æsthetic craze, which had a long and brilliant run. In 1882 came "Iolanthe, a fairy opera," in 1884, "Princess Ida," an adaptation of an old farce of Mr. Gilbert's on the story of Tennyson's "Princess," and in 1885 "The Mikado," the success of which in London rivalled the "Pinafore" fever. In this case a large part of the opera's immense popularity was directly and justly due to the charming *mise-en-scène*. In a Gilbert and Sullivan opera managed by Mr. D'Oyly Carte, nothing short of perfection is looked for in the way of stage decoration and stage management, but this was ultra-perfect, a feast to the eye. The fashion for everything Japanese was at its height, and found its apotheosis in this opera.

By this time, however, the peculiar vein of Gilbertian humor was getting a little worked out. The next piece, entitled "Ruddygore, an entirely original supernatural opera," was constructed on somewhat different lines, and was a kind of burlesque melodrama. In spite of its splendid staging it was no great success, either in England or America. "The Yeomen of the Guard," which followed it (in 1888), had more pretensions to the name of an

opera, though a light one. It had a good overture, which no one listened to, and some charming numbers, side by side with others of quite inferior merit. The finale to the first act, and the delicious "singing farce" for duet and chorus, "The merryman and his maid," — the most gracefully ingenious conceit that ever came from the pen of author or composer, — claim a special word of mention. But the bulk of Gilbert and Sullivan supporters were no longer the musical and artistic folk who had delighted in "Box and Cox" and gauged the respective merits of "Pinafore" and "The Pirates." The joint authors had appealed more and more to the great mass of theatre-frequenters, who go, more often than not, in the expectation of being outrageously amused by quips and quiddities, and stimulated by stage accessories. This public decided, — and not altogether wrongly, — that the "Yeomen of the Guard" was neither one thing nor the other; too trivial for an opera, too serious for a farce. It ran for a considerable time, but certainly created no *furore*.

People began to say that "Gilbert and Sullivan" was "played out." But that people were at fault in this was speedily made clear on the production (Dec. 9, 1889) of "The Gondoliers, or the Two Kings of Barataria." As a piece of extravagant fun it could hardly be excelled, while musically it was equal to its predecessors, and its style shows some variation on theirs. That this farcical operetta and the grand opera "Ivanhoe," produced in public little more than a year afterwards, should be so nearly contemporaneous, seems little short of a marvel.



Fac-simile of autograph musical manuscript written by Arthur Sullivan containing notes, jottings and sketches for his "Trial by Jury," 1875.

As a musician, Sullivan belongs to the classical school which succeeded Mendelssohn.

But he may be said to trace his musical descent, through Goss and Attwood, to Mozart, and the older Italian masters whose atmosphere Mozart breathed. His own individuality is very marked, but he has more real native affinity with the composer of "Idomeneo," "Cosi fan tutte" and the "Requiem" than with that modern school which is a nineteenth century graft on a Bach stem. Still, he is essentially a child of his time. A born musician and a clever man, no dreamy idealist, but thoroughly practical, thoroughly capable in matters of art, apprehending and assimilating all the tendencies in the life of society around him, and knowing how to turn them all to account, his ideas have their foundation in the actual, and music is, in his hands, a plastic material, into which he can mould anything. His mastery of form and of instrumentation is absolute, and he wields them without the slightest semblance of effort. His taste is, as far as culture goes, unerring; his perceptions of the keenest; his sense of humor infectious and irresistible. Within certain limits his adaptability is wonderful. Within certain limits, we repeat, for his musicianly instincts are always paramount, and in his wildest sallies of opera-bouffe he never betrays them. His slightest pieces have a certain *cachet* which denotes the master. If his invention were as manifold and unlimited as is his power of dealing with his materials, if he had as much variety as versatility, it is hard to say what he might not achieve.

It follows naturally enough from this that the style he adopts for comic opera is the mock-heroic, which excites amusement by the suggestion of the most serious treatment in juxtaposition with ludicrous situations. In this style, indeed, he has no equal. It has won for him an immense popularity, for the ear of musicians and musical people appreciates the serious treatment, and the general public, musical or not, appreciates the ludicrous situations, while the style being *in itself* what all are more or less familiar with, the context only being changed, there is none of the trouble incidental to the recognizing of an altogether new thing. Yet this very popularity has its drawbacks. The serious works of a composer who has long been addicted to this mock-heroic style are almost sure to call up the memory of his comic works. Such a composer is like some popular comic actor, who, standing up to make a serious speech, convulses his audience by the mere words "Ladies and Gentlemen."

Do what he will, everyone recalls his features, not as they are, but as he has exhibited them, reflected, as it were, in the bowl of a spoon! All sentiment, in these Gilbert and Sullivan operas, leads up to a "sell" of some kind; and now, wherever we meet the sentiment we instinctively distrust it; we have learned to count on the sell. Yet this is, after all, what holds in its hand the secret of success. The spirit of mockery is rampant in this nineteenth century, and nothing is judged worthy to live which has not passed unscathed the universal ordeal. Does anything appear to be good? Turn on the bull's-eye of "chaff" and see whether it stands the scrutiny. And if it stands it not, then let it go down into oblivion and be seen no more. The *fin de siècle* world divides itself into burlesquers and those who are burlesqued, and Sullivan has chosen to double the part. For this he has paid a price; how heavy, it is even now too early to pronounce.

But how beautifully he can fill what may be called the original, i. e. the classic *rôle*, may best be apprehended through his own travesty of it. The germ, and indeed more than that, of all that was to come, was contained (as has been already remarked) in "Box and Cox." In all this work there was not a weak number. The mock-Handelian song "Yes, yes, in those merry days," with its old-fashioned roulades of imitative scales; the exquisite lullaby lavished on Box's wretched rasher of bacon and which forcibly suggests the concatenation of pearls and swine; the long, breathless, dramatic recital of Box's preparation for the fatal leap from the cliff, — which he never took, — all these considered as pure music are beautiful, nor can Sullivan possibly improve on them in their own style when he wishes to produce a *bona fide* specimen of that style. They were worthy of a better *raison d'être*. But when Sullivan sits down to be serious, he does not always succeed so well as when he sits down to counterfeit seriousness.

The choruses in the later works are a new development, and deserve especial mention. Here the composer displays most happily his command of resource and contrivance; scientific methods are skilfully applied in the handling of the lightest themes; the artistic touches laid on with so light a

hand that the workmanship disappears, and only the general effect remains to strike the hearer. These choruses abound in examples of the ingenious contrasting and interweaving of different themes, different rhythms and *tempi;* combinations such as Gounod and Verdi have made famous in the concerted pieces of their serious operas, and executed with a skill not inferior to theirs, only in this case the composer has deliberately expended it on works which, from their very nature, must be ephemeral. As instances of this happy skill, it is enough to cite here the interwoven chorus and duet in "The Pirates of Penzance," "The glass is rising very high," and the immortal policemen's chorus in the same opera, "When the foeman bares his steel," with the simultaneous strains of the soloist "Go, ye heroes, go to glory." Is it possible to do anything better than these? Or, in a rather different way, see the first chorus, or chain of choruses in the "Gondoliers." In this opera occurs a little duet for soprano and tenor, "There was a time," which deserves to be ranked with Box's "Lullaby." It has the ring of a Tennyson lyric in its tender grace, its note of passionate regret; more Tennysonian by far than the setting of the Laureate's song-cycle "The Window." How Sullivan could bestow a little gem like this on so extravagant a comedy, in which, indeed, it goes for nothing, is hard to imagine. His worst enemy could scarcely, one might say, have played him a more knavish trick than to insert it where it is. But what could his best friend do for a composer so ready to give himself the "happy despatch" more deftly than anyone can do it for him?

In the "Gondoliers" Sir Arthur Sullivan would seem to have aimed, and not unsuccessfully, at a style more light in itself than that of his other operas, and to have avoided the pseudo-classic. This is partly due, no doubt, to the imitation of popular Italian *canzone*. But there is another force in operation which must counteract any radical change now in the character of his works of this description. When he and Mr. Gilbert took each other "for better, for worse," it was a union fruitful for some time in the most brilliant results, but tending in the long run to a certain sameness. There is a limit to topsy-turveydom, which is reached when the surprise consequent on joke, absurd situation or daring paradox is only surprise at — being surprised! But it seems too late to change now; too late, at least, for the musical party to the contract. They have tried divorce, but it did not work; at any rate the public thought not, and they have come together again. Their features have grown alike, and either one of them recalls, and always must recall the other. No composer can set Mr. Gilbert's quaint conceits without sliding surely and rapidly into the Sullivan vein. As for Sullivan, he may set whose comic libretti he will, but his audience will hear Gilbert through it all; every cadence, every turn of phrase suggests the Gilbertian "sell" waiting round the corner. And when it does not come, every one will be disappointed, including those who sometimes speak disrespectfully of it when it does come. He is unlikely indeed to find another comic librettist of Mr. Gilbert's genius and high literary skill. Equally improbable is it that Mr. Gilbert could find a second Sullivan. The taste, wit, fancy, the perfect workmanship, and rarer than all in an English musician, the knowledge and comprehension of stage requirements, — to find these gifts united in a composer who does not mind adapting them all to the limitations of opera-bouffe companies and of ordinary theatrical audiences, is uncommon indeed.

Among Sullivan's serious works the "Golden Legend" is that which has the strongest hold on popular favor. Nor does it in the least recall the comic operas. The music with which it clothes Longfellow's imaginative poem is full of picturesque and varied beauty, and effective in the highest degree. No better instance could be quoted of the classic simplicity which characterizes its composer's style; his pure harmony, lucid and melodious contrapuntal writing; his restraint in the use of his materials; not an unnecessary touch anywhere, nothing done for mere meretricious effect. With singers, both soloists and chorus, this work will always be a great favorite.

The overtures "In Memoriam" and "Di Ballo" are perfect specimens of Sullivan's orchestral writing. The last named might be taken as typical of its composer's special characteristics at their best in his application of classic form and contrivance to the airiest and most romantic of dance-tunes. No verbal description can convey an idea of the grace of its interwoven themes or the charms of its instrumentation. The work has a fascination which is all its own.

Sir Arthur Sullivan's last great work, the grand opera of "Ivanhoe," came as a surprise to some who feared that, after his long series of comic operas, it was too late for him to strike out successfully a new and higher dramatic line. It was written for the opening of Mr. D'Oyly Carte's Royal English Opera House, in January, 1891, and was played every night until the closing of the theatre for the summer vacation. If it did not make the success of the house, it at least solved, more nearly than any other work of the kind has done, the seemingly hopeless problem of a serious English opera, at once good in itself and dear to the public. Its music is noble and of great beauty. In its continuity the composer complies with the conditions of modern opera, while he never relaxes his hold on melody and form, but does not allow them (excepting perhaps in one instance) to assert themselves in the old conventional way. The part of the Jewess is beautiful throughout, and that of the Templar full of dramatic force. These parts found ideal representatives in Miss Macintyre and Mr. Eugene Oudin respectively, while the singing of Mr. Ben Davies in the part of Ivanhoe is a thing not to be forgotten. It seems a pity there is no overture; the lovely little orchestral introduction to the third act is a mere suggestion which makes the absence of a more important instrumental prelude all the more tantalizing. If the permanent popularity of this opera was not quite as great as was due to its high qualities, — its attractive subject, good libretto and worthy stage-mounting, the causes are perhaps not far to seek. There are other operas, even better and greater than "Ivanhoe," which yet might not pass the ordeal to which it was subjected. It is doubtful whether "Don Giovanni," the "Nozze di Figaro," "Fidelio" or "Lohengrin" would have continued, in London, to draw crowded houses, at high prices, if continued nightly for five or six months, without any change of programme, by a double company of most unequal merit, constantly shuffled like a pack of cards, so that the audience could not choose beforehand which cast they would hear. Perhaps "Faust" is the only opera of which the popularity might stand this test.

"Ivanhoe," in its music as in its subject, realizes the idea of a thoroughly English opera, by the clearness and directness of its methods of appeal, and the absence of anything abstract or speculative. It has not eclipsed nor even rivalled its composer's popular "hits" in other lines, but it has every claim to be considered his *chef d'œuvre* up to the present time. Yet there is much in it and in other works, that points to a possible dramatic success not yet achieved by him, but surely to be hoped for, if life and health are granted him. One imagines a ball-scene to the strains of an "Overtura di Ballo," a night-scene in some old German town where the bells, as in the "Golden Legend," tell their weird tale; some uproarious supper-scene to the barbaric accompaniment of the chorus "Let us eat and drink" in the "Prodigal Son," love-passages like the duet "In such a night as this" ("Kenilworth"); all these call up visions of possibilities as yet unfulfilled.

Sir Arthur Sullivan, at the present moment, reminds some of us of the figure of Garrick in Sir Joshua Reynold's famous picture, where the great actor is represented as undecided whether to yield to the appealing charms of Tragedy or of Comedy. Like Garrick, Sullivan has till lately cast in his lot with Comedy, but, while preparing to depart with her, he turns, as Tragedy lays her warning hand on his arm, with a laughing, helpless apology to her. It would seem, though, just now, as if our composer's heart was more and more drawn towards Tragedy, in whose steps he half instinctively follows, while ever and anon he casts a backward look of tearful regret towards the receding familar figure of Comedy. To which of them will he next throw the handkerchief? Only time can show.

Florence A. Marshall

CHARLES HUBERT HASTINGS PARRY

AMONG those who, since the middle of the present century, have devoted themselves, with the most honest enthusiasm, to the cultivation of the art of music — those with whom the worship of its beauty has been a *cultus*, utterly removed from, if not actually opposed to all sordid thought of popular fame or professional advancement — among these, no devotee holds a higher place than that by common consent accorded to Dr. Hubert Parry.

Much discussion has taken place of late years on the subject of the heredity of genius. We have neither space nor inclination to enter into the arguments connected with this much-vexed question: but no one, we think, will differ from us when we assert our invincible faith in the power of early artistic associations; and Dr. Parry's early life — happily for him — was passed among associations such as few are privileged to enjoy. His father, Mr. Gambier Parry, while outwardly living the life of a country gentleman, and neglecting none of the active duties which make so fatal an inroad upon the time of an English landed proprietor, was really, in heart and soul, an artist in the strictest sense of the word. His house at Highnam, in the neighborhood of Gloucester, proclaimed the cultivated taste of its owner at every corner. The grounds by which it was surrounded included a pinetum which was, and still is, the marvel of the county. The adjoining church, decorated in fresco by his own hand, is thought well worthy of a pilgrimage by every visitor to Gloucester Cathedral, and those who make the journey feel themselves amply repaid. For it is upon his beautiful fresco-paintings that Mr. Gambier Parry's fame as an artist chiefly rests.

Mr. Gambier Parry died suddenly, in September, 1888, beloved as it is the good fortune of very few men indeed to be beloved, and esteemed by all who knew him, and leaving behind him a reputation so pure and stainless that his death was looked upon in the county as a severe public loss.

We have entered into these details in order to prove that the early associations of Dr. Parry were precisely of the kind best calculated to develop such latent genius as might be inherent in his natural disposition. And this condition is in no wise invalidated by the fact that he is the son, not of a learned or practised musician in any sense of the word, but of a painter. For there exists but one art in the whole created universe; one great artistic instinct common to all to whom it is given to comprehend its mysteries, and to them alone. Whether this instinct manifests itself in poetry, in painting, in sculpture, in architecture or in music, matters absolutely nothing. These are but phases of an undivided whole; mere accidents of circumstance, subordinate to one unchanging general principle and leading to one common result. Where genius is present it will surely work out its appointed end. The child, inspired with it, should his early years be passed in a sculptor's *atelier*, will there learn mysteries which, solved by the light of genius, will prove invaluable to him in his later art-life, whether his individual talent prompts him to devote himself to music, to poetry, to the drama or to any other branch of art whatever. The atmosphere of Mr. Gambier Parry's studio was the healthiest in which his son Hubert could possibly have been educated. He learned there the charm of ideal beauty; the value of symmetrical design; the grace inseparable from just proportion and correctness of contour, and the utter worthlessness of work in which these indispensable attributes were wanting. It is impossible either to read his theoretical writings or to study his compositions without seeing how deeply they are influenced by this general perception of artistic fitness — this manifestation, in music, of the pure

natural principles upon which all true art, whatever its individual form, is, and necessarily must be founded.

Charles Hubert Hastings Parry was born on the 27th of February, 1848, at Bournemouth, where Mr. Gambier Parry was making a temporary sojourn for the health of his wife, who died within a fortnight after the birth of her child.

Soon after he had completed his seventh year he was sent to school; and from that time he was granted a liberal amount of independence. He began the study of music at a very early age and at first felt a profound love for it; but at school he fell into the hands of an impostor who, in place of regular teaching, made him study the accompaniments of his own worthless anthems, and thus gave him a distaste for systematic work. But he discovered for himself the beauties of Sebastian Bach's "Wohltemperirte Klavier," and worked at the immortal "Forty-eight" in the desultory way common to most young students who, possessing a naturally refined taste, are left to their own resources when they ought to be under regular and systematic instruction; and from this he evidently derived a certain amount of real profit, since it led him to make indefatigable attempts at composition on his own account, and though these were naturally made in theoretical darkness of no trifling density, they led to that craving desire for production which is the finest incentive in the world to those who have the gift of turning it to good account.

On the completion of his thirteenth year, in 1861, he was sent to Eton, where his genial disposition won him a host of friends among his own contemporaries, together with the esteem of every master with whom he was brought into contact. Here, though more devoted to games than to school-work, he continued to prosecute his musical studies with unabated diligence, taking regular lessons in harmony from Sir George Elvey, and aiming at a higher class of composition than he had hitherto attempted. So successful was he in these more advanced studies, that in 1866, before he had left Eton, he prepared for, and successfully passed the examination for the degree of Mus. Bac. at Oxford; and though then only eighteen, he actually took the degree during his first term of residence at the University, in 1867, at the earliest age on record among living musicians. The "Exercise" which he wrote on the occasion, and which in accordance with the prevailing custom was duly performed in the Music School, was a cantata entitled "O Lord, Thou hast cast us out."

He now began to read studiously both "Law" and "History," without neglecting, however, the games at which he had been so successful at Eton — the foot-ball and the cricket in which he had always taken such healthful delight, and which he now followed up so eagerly that he soon rose to the dignity of Captain of his College "Eleven"; and thus combining hard work with well-earned pleasure, his college career passed happily on until he completed it by taking the degree of B. A. in 1870.

During one of the long vacations he had combined pleasure with hard work by studying for two months under Mr. H. Pierson at Stuttgart, gaining thereby much instruction which afterwards proved exceedingly useful to him in his musical career. But his father, though encouraging his artistic tastes to the utmost for their own sake, was always averse to his adoption of music as his life-work; fearing that, unless he took a very high place among his contemporaries, it might end in the production of second-rate operas, and the miserable Bohemian life too commonly led in the theatrical "green-room." He therefore proposed, as an alternative, that Hubert should join a young Eton friend who had established a promising house in the city, in connection with "Lloyd's." Though to compromise was eminently distasteful to him, Hubert's sense of duty prompted him to accept it without a murmur, and for four years he worked as hard at the drudgery of business as he had formerly done at more congenial occupations.

Nevertheless, Dr. Parry found time for the promotion of his musical studies which he continued with uninterrupted zeal, taking lessons in composition from Sir George Macfarren and in composition and pianoforte-playing from Herr Dannreuther, whose advice he found invaluable. The result of these studies manifested itself in the production of numerous sonatas, variations and other pieces for the pianoforte and violin; and later on, in a concert overture entitled "Guillem de Cabestau," which was performed with success at the Crystal Palace concerts, and a pianoforte concerto in F-sharp, played first at the Crystal Palace and afterwards at the Richter concerts, at St. James's Hall.

In the meantime Dr. Parry had married, in the year 1872, the Lady Elizabeth Maude Herbert,

after a long and tried friendship, which had begun while he was still an "Eton boy," fifteen years old, and Lady Maude twelve.

After devoting four long years to his work in the city, Dr. Parry found it necessary to spend a winter at Cannes, for the benefit of Lady Maude's health. He there employed his leisure time in giving concerts in conjunction with the violinist Guerini and a Hungarian violoncellist named Kletzer. While thus engaged he suddenly received news of the utter failure of the business in which he had embarked, involving considerable pecuniary loss. The event was not an agreeable one, but its consequences were very fortunate indeed, for he was now set free from all business relations and able to follow out, to its fullest extent, the artistic career which was evidently the only one for which he was really fitted, either by nature or his own unchangeable inclination.

He had now ample leisure for the development of the talent bestowed upon him by nature, and to this he devoted himself with heart and soul, concentrating all his powers upon the work he had deliberately undertaken, and bringing every energy of his mind to bear upon it. It was evident, indeed, from the first that he had chosen the right path, and the musical world was not slow to recognize his fitness for it. He took the degree of Doctor of Music at Cambridge, in 1883, and in the same year succeeded Dr. Corfe as Choragus at Oxford; where, also, he was admitted as Doctor of Music *ad eundem* in 1884. In recognition of these well-earned degrees, he was appointed professor of composition and musical history at the Royal College of Music in London, where his exceptional talent for teaching has already brought forth abundant fruit.

And now it was that the full effect of the artistic atmosphere in which he had lived from his earliest childhood began to manifest itself with unmistakable power, in all the work he was prompted to undertake. From the first the influence of the father's cultivated taste had reacted, with the happiest possible results, upon the taste of the son. The pure principles of art, founded as they are upon the eternal principles of nature, had been instilled into his mind from the moment at which his natural instincts had first taught him to feel the ennobling influence of artistic beauty; and the intimate friendship — if one may venture to use the word in such a case — which, from first to last, had characterized the intercourse of the father and son, had fostered the love of art in the mind of the latter until it became identified with his inmost being.

We have already spoken of Dr. Parry's earlier attempts at composition. Those he produced while under the influence of the incompetent teacher who did his best to stifle his affection for true art by presenting in its place that which was no art at all, were naturally too crude for preservation. But after he was sent to Eton the lessons he received from Sir George Elvey enabled him to write with unusual correctness for so young a student, and some of the compositions he produced at this time are still in use and justly valued, notably a "Morning and Evening Service" in D; two "Anthems" for four voices; three "Odes of Anacreon," six "Songs from Shakespeare" and seven "Charakterbilder" for the pianoforte.

These, however, were early beginnings. After his matriculation at Christchurch, Dr. Parry's compositions began to assume a more mature character. We have already mentioned the "Exercise" for the degree of Mus. Bac., "O Lord, Thou hast cast us out," performed for the first time in the Music School at Oxford. The next works of importance were a sonata in F major, for the pianoforte; a second pianoforte sonata in A major; "Grosses Duo," in E minor, for two pianofortes; a trio in E major, for pianoforte, violin and violoncello, ; a quartet in A flat, for pianoforte, violin, viola and violoncello; a quartet in G major, for stringed instruments; a "Fantasie Sonata" in B, for pianoforte and violin; a sonata in A major, for pianoforte and violoncello; a nonetto in B-flat, for wind instruments; the concert overture to "Guillem de Cabestau," already mentioned as performed at the Crystal Palace concerts, March 15, 1879; and the pianoforte concerto in F-sharp, played at the Crystal Palace, April 3, 1880, and at the Richter concerts, May 10, in the same year — a work of surpassing merit, which, it is to be hoped, will not infrequently be heard in the future; a fantasia and fugue for the organ; a theme with variations for the pianoforte; and a set of "Miniatures" for the same instrument.

These works were all composed and performed during the thirteen years which elapsed between the date of Dr. Parry's matriculation at Christchurch,

and that which closed what may fairly be regarded as the first well-marked period of his art-life, in which the year 1880 marks an important crisis.

It was in the year 1880 that Dr. Parry made his first appearance in the field in which he has since won so many laurels — that of the great provincial festivals. On the seventh of September, 1880, his music to Shelley's "Prometheus Unbound," for soli, chorus and full orchestra, was performed with encouraging success at the "Festival of the Three Choirs" at Gloucester, for which occasion it had been expressly composed.

In 1882 he followed up this success by producing his "First Symphony," in G major, at the Birmingham Festival. In 1883 he produced his music to "The Birds" of Aristophanes at Cambridge. This was a most prolific year. It witnessed the performance not only of the delightful music adapted to the Greek play, but also that of his "Second Symphony," in F major, at the Cambridge University Musical Society's concerts; and at the "Festival of the Three Choirs," at Gloucester, a choral ode, adapted to "The glories of our blood and state," from Shirley's "Contention of Ajax and Ulysses." It will be remembered, also, that this was the year in which he took the degree of Doctor of Music at Cambridge, and succeeded Dr. Corfe as Choragus at Oxford.

In 1886, Dr. Parry again appeared at the Gloucester Festival with a "Suite Moderne" for full orchestra. And about this time he also composed a "Partita" in D minor, for pianoforte and violin, and a quintet in E-flat, for stringed instruments.

The year 1888 witnessed the production of one of his most delightful inspirations — "Blest Pair of Sirens" — set in the form of a choral ode, with full orchestral accompaniment. This charming composition was written for and first performed by the Bach Choir in 1887, and repeated at the Hereford Festival in the following year; it undoubtedly prepared the way for the greatest triumph he has as yet achieved — the oratorio of "Judith," composed on a libretto of his own, for the Birmingham Festival of 1888, and performed on that occasion with a success far more triumphant than any that he had previously attained. It would be difficult to say too much in praise of this truly great work. A detailed criticism of its various movements would far exceed the limits of our present article; but we may say, in passing, that its style is strictly and unmistakably English; that it abounds in dramatic effect of more than ordinary power, and that, for the first time in the history of the English oratorio, he has introduced, in the scene between Meshullemeth, the Queen of Manasseh, and her children, the true ideal form of the English ballad, adapted to the words "Long since in Egypt's plenteous land," which is composed in a vein of flowing melody, the calm beauty of which is irresistible.

The effect produced by the performance of "Judith" at the Birmingham Festival was so great, and the genuineness of the success with which the work was greeted so plainly evident, that no time was lost in reproducing it in London, where it was afterward given under the direction of the composer, at St. James's Hall, with results no less gratifying than those which had attended its original production.

Since then Dr. Parry's pen has known but little rest. Among his latest works, the most important are his music to "The Frogs" of Aristophanes; his "De Profundis," for soprano solo, with chorus in twelve real parts, arranged in three choirs and full orchestral accompaniment; his setting of Pope's "Ode on Saint Cecilia's Day," for soprano solo and chorus, with orchestral accompaniments; his new setting of Milton's "L'Allegro ed il Pensieroso"; and while we write he is producing, at the Gloucester Festival of 1892, his latest work, the Oratorio "Job," which promises a success no less encouraging than that of "Judith" itself.

W. S. Rockstro.

ALEXANDER CAMPBELL MACKENZIE

ALEXANDER CAMPBELL MACKENZIE, composer, and at the present date (1892) principal of the Royal Academy of Music, and conductor of the Philharmonic Concerts of London, was born in Edinburgh, on August 22, 1847. From earliest childhood he was trained in the elements of musical art by his father, Alexander Mackenzie, an able violinist, for many years leader at the Edinburgh Theatre Royal. The boy must have shown uncommon promise, for, when only ten years old, he was sent to Schwartzburg Sondershausen in Germany, to study for the profession with Stadtmusiker Bartel. Three years later he entered the Ducal orchestra as a second violin, and for two years underwent a thorough drilling in all the practical details of a musician's work. In 1862 he returned to England, and entered the Royal Academy, where, in the same year, he won the King's Scholarship. The violin, which he studied under the late M. Sainton, was his principal instrument, but he also continued pianoforte practice with Mr. Jewson and harmony with Mr. Lucas. After a highly successful academic career he went back to his native city, there, as he thought, to take up and continue the business of his father. He toured and travelled as solo violinist and leader of orchestras, and seemed likely to win fame as a virtuoso. But, with all his success, he felt he was choosing a line which restricted his ambition and afforded insufficient scope for his varied gifts. He turned his attention for a time to pianoforte teaching, and as conductor of the music at St. George's Church and of several choral societies acquired a large business connection. Far, however, from giving up violin-playing, he still appeared in quartets with Joachim, Madame Néruda, Wilhelmj, and other eminent leaders, and was generally associated with Mr. Chappell's party on the occasions of their Edinburgh visits. He also gave, on his own account, several series of chamber concerts. In all this his prosperity was sufficient to satisfy or quench any ordinary ambition, but yet Mackenzie was not happy, for he had to repress his wish to write. A life full, as his was, of public and business engagements, affords little leisure for serious composition, and prevents or condemns the abstraction inseparable from that imaginative work which was the object he really cared about, and for which he believed himself to be best fitted. Still there was, and he felt it, a serious responsibility in severing his connection with a flourishing and lucrative business in order to give himself up wholly to the fascinating, but arduous and precarious pursuit of composition, and he might never have taken the step but for the encouragement he received from Dr. Hans von Bülow and from Mr. Manns of the Crystal Palace. Take it, however, he did; he burned his boats, left Scotland, and went to reside at Florence, there to devote himself entirely to writing. The years he spent in Italy he declares to have been the happiest time in his life. It is a dangerous thing suddenly to relinquish a hold on compulsory, methodical work, and not a few men might have sunk into idleness or dreams, imagining a good deal, it may be, but realizing little. Mackenzie was made of other and more tenacious stuff. Once free from public cares and duties, from interruptions and annoyances, he produced in quick succession several of the works by which he has become best known; among them the cantatas, "The Bride" (written for a Worcester Festival) and "Jason" (for Bristol); the opera "Colomba" (for Drury Lane Theatre), and, — most successful of all, — the so-called dramatic oratorio "Rose of Sharon" (for the Norwich Festival of 1886).

But this quiet, congenial life had to have an end. Few composers of mark are allowed in these days to rest content with being known by their works alone, even when they are fortunate enough for this to be

possible. Mackenzie had a stanch band of personal admirers in England, who grudged his prolonged absence from the field of their labors. In 1884 he had acceded to the request of Messrs. Novello that he would come over to conduct their oratorio concerts, which filled for a time the gap left by the Sacred Harmonic Society when it ceased to exist. He remained at this post, with short intervals of absence, for three years. Then the concerts came to an end, and he joyfully returned to Italy, in the confident hope of remaining there and devoting himself to his chosen pursuit. He had started work, and had finished, among other things, his overture to "Twelfth Night," when the sudden death of Sir G. A. Macfarren, then principal of the Royal Academy of Music (London), gave a new turn to his intentions and his life. Not that he entertained, at first, any notion of bidding for the vacant post, to which indeed he assumed that Mr. Walter Macfarren would naturally succeed. But, on finding that Mr. Macfarren had retired from the field, Dr. Mackenzie yielded to the instances of friends, and entered the lists as a candidate. He had a hard contest, and that against no unworthy rivals, but the day was finally carried in his favor, and he was elected principal on February 28, 1888. Whether the event was a good one for himself may be doubtful, — let him decide! Whether it was a good one for the Academy is a question we may decide for him, and it admits of but one answer, — in the affirmative. Many people looked on the appointment at first with a doubtful eye. Mackenzie, they said, was not sufficiently known in London; he had lived away from England so long and so avowedly by preference that he must, they averred, be out of touch with English interests, English sympathies, and English prejudices. If, to any extent, this was true, it has proved no drawback, but rather the reverse. For he brought a fresh eye and an unbiassed judgment to bear on the various difficulties incidental to his new position, and a strong will, moreover, to deal with them. To those people who knew him, and who never feared any evil results from his self-expatriation, the appointment has ten times over vindicated their opinion and confirmed their convictions. The man who had already shown so much determination and tenacity of purpose was not long in putting himself *au fait* on the outer and inner details of the institution he had come to reign over, and of which, as a student, he had been a brilliant ornament. He found the drudgery and the irritation of constant interruption not a little trying, but with true Scotch pertinacity he stuck to his post, and finally mastered all obstacles, including what perhaps was the hardest, his own distaste for much of the work of administration. He has appointed an able prime minister in Mr. Frederic Corder, himself in his day a very distinguished Academy student and Mendelssohn scholar. Mr. Corder, with the title of curator, assumes much of the labor and responsibility in minor matters of government, and stands between his chief and unnecessary trouble and interviews.

Dr. Mackenzie does not, like his predecessors Macfarren and Sterndale Bennett, teach composition at the Academy. This he rightly deems incompatible with composition on his own part. On the other hand, neither of those two eminent men conducted the Academy orchestra. This Dr. Mackenzie does, to the great advantage of that body. He is thus brought into contact with all the most promising of his students, and assumes over them a direct sway not to be attained in any other manner. Autocratic and impatient of contradiction, even the slightest, he does not err on the side of over-suavity. He is sparing in praise, but a word from him goes a very long way. Fearless and uncompromising, it is certain that humbug and he cannot exist together. For those anomalies, hoary with time and green with stagnation, which collect round old and conservative institutions, he has, and cares to show, scant toleration. The storm cone has been hoisted pretty frequently at the Academy, but, if it blows a gale now and then, the atmosphere at least is cleared very thoroughly. Whatever may be the obstacle or opposition he encounters, he remains, finally, master of the situation, — at how much cost in damage to the texture of his artistic temperament is best known to himself. But he has won the respect of all, and the liking of all who have deserved his approval.

In 1886 he received the honorary degree of Mus. Doc. from the University of St. Andrews. This is the only university in Scotland which possesses the right to grant such degrees, and Dr. Mackenzie is the first person in whose favor the right has been exercised. A similar degree was conferred on him in 1889 by Cambridge University. In July of the present year (1892) he was appointed conductor of the Philharmonic Society's concerts.

In considering Mackenzie as a composer we are struck at once by the number of large and important works he has written. At forty-four, he is the composer of two operas, "Colomba" and "The Troubadour" (the libretti of both by the late Dr. Hueffer); of four cantatas, "The Bride," "Jason," "The Story of Sayid," and "The Dream of Jubal"; of a dramatic oratorio, "The Rose of Sharon"; of two choral odes entitled "Jubilee Ode" and "The New Covenant," and choral settings of Burns's "Cotter's Saturday Night" and Dryden's paraphrase of the hymn "Veni Creator Spiritus." His works for orchestra comprise the "Burns Rhapsody" and "Rhapsodie Ecossaise"; the well-known and popular orchestral ballad, "La Belle Dame sans merci"; the music to "Marmion," which includes songs as well as instrumental numbers; and the incidental music to "Ravenswood," composed for the Lyceum Theatre in 1890, and of which the fac-simile autograph given here is a fragment. For solo violin with orchestra he has written a concerto, and the "Pibroch Suite" (first performed at a Leeds Festival by the great violinist Señor Sarasate, for whom it was composed, and who often played it, both in and out of England), and, more recently, the "Highland Ballad." For violin with pianoforte, a "Barcarole and Villanella," and the widely-known set of short pieces which includes the "Benedictus." This list would be incomplete without an allusion to his numerous smaller works, pianoforte pieces, songs, and part-songs. But besides all these, he is known to have several other important compositions on hand and in head, some of which (and we may make one special reference to the eagerly-expected oratorio of "Bethlehem") are only waiting for the needful time and leisure to be finished.

None of all his works is of the trivial or ephemeral kind. Indeed, this composer seems to have a peculiar dread of those pitfalls into which a fatal facility too often stumbles. Hence he would rather be stern than sentimental, rather dry then sensuous, rather labored than self-evident or commonplace. His music has not found its way on to the barrel-organs or street-bands, and most probably never will. But, for all this, many of his works have already obtained a wide and more enviable kind of popularity, and among these "The Rose of Sharon" holds, perhaps, the foremost place. It is a great favorite with choral societies and with solo singers, and likely to continue so. "The Story of Sayid" contains charming music. The libretto (by Mr. Joseph Bennett, author of "Jubal" and of the poetic version of the "Rose of Sharon") is founded on and partly adapted from Sir Edwin Arnold's "Pearls of the Faith." It is not, of course, intended to be acted, but would gain (so some think) by being performed with scenery, which should convey its picturesque situations to the eye, as the music describes them to the ear, of the audience. It is otherwise with "The Dream of Jubal," a more recent and still more popular work, where the fine, massive series of tone-pictures describing Jubal's visions and the manifold power of music are connected together by a spoken narrative, declaimed to a continuous, shifting, orchestral background which suggests and illustrates the successive thoughts as they occur. This is a new departure in modern concert-music, and, when carried out by a skilful reciter who can so modulate his voice as to make it blend with the orchestra, the effect is dramatic and very happy.

Mackenzie's two operas were weighted with bad librettos, a disadvantage which few such works survive, and which, in modern opera, is even more hopeless than in older works where detached *morceaux* bear a larger proportion to the whole than is now the case. Much of "Colomba" and the "Troubadour" deserved a better fate. It is to be hoped that some future dramatist may afford Dr. Mackenzie a more favorable chance than he has yet had of operatic triumph. His music is not easy; it is exacting, and in some cases ungrateful. By this it is not intended to say that it is badly written for voices or instruments. But, in the present writer's opinion, it can never be adequately represented save by materials commensurate with the composer's own idea. Its outlines are large and somewhat severe, and remind one ever and anon of the mountains and moors of his native land. From the flower-beds of some composers you may pick a blossom, and it suggests all the rest. But a fragment of marble you can hold in your hand does *not* necessarily bring before your mind's eye the cliff or the rock of which it formed a part. You need to see the whole mass; and even then it needs distance, color, the enchantment of ever-changing atmospheric effect to bring into evidence its finest features.

Now Mackenzie's ideas do not, as a rule, respond

to treatment *en petit.* Stuff in them there always is. But for their beauty to be made apparent they require something more than mere matter-of-fact statement. It may be that there is a want in them which actually has to be supplied in interpretation, and that this very fact commends them to performers of the right calibre, for whose powers they afford a fine field. In "Jubal" the opportunity for this added life and fire lies in the declaimed narrative with the orchestral parable in the background. In "Sayid" it is afforded by the contrast of characters and the thrilling interest and suspense of the story. The stage is the natural complement of the "Ravenswood" music, which consists mainly of four movements, of almost symphonic proportions, forming, when played consecutively, a highly effective suite for the concert-room. The demands it makes on the resources of the orchestra and the attention of the listeners are such as rarely, if ever, are or can be complied with in a theatre. Hence it appears to be best suited for concert performance; and yet it loses a great deal by being represented in this way, for it is distinctly and directly dramatic in character, and suggests the stage throughout.

Another striking instance of the characteristic we have alluded to is the well-known "Benedictus" for violin solo. This, originally written with pianoforte accompaniment, was subsequently scored for a small orchestra, the melody being given to all the violins in unison. The effect of this treatment was to bring its true proportions to light for the first time. An instrumental song! one might urge of it, and with truth, that a single player of genius and sensibility would impart to it a more perfect, more intimate expression than can ever be given by a number, be their unison never so perfect. This should be so, no doubt, only — it is not, — not in this case. No one player can give exactly what Mackenzie's song requires; its outlines are too large, perhaps too severe; its contrasts, on a small scale, are lost; the pianoforte part lacks color and that liquid quality which blends with the violin. As orchestrated for the graver strings, with wood-wind and horns, this accompaniment starts into life; subdued and sombre, it is true, but, like the far background of rocks in dark trees in an old Italian picture, throwing into vivid relief the foreground figure of the beautiful song. Nothing has really been added in the way of *notes* to the original piece, but there is that in it which is capable of being reduced to tame realism by small conditions.

All this may count in Mackenzie's favor or the reverse, but if the latter, then it must be conceded that he has in large measure the "good qualities of his defects." His ideas are noble, his aims uniformly high, his workmanship masterly, at once comprehensive and minute. No detail is omitted in his scores; no trouble is spared. And, fortunately for him, he lives in an age when the means of musical presentment tend, in every respect but one, towards increase in mass, in breadth, in magnitude. The solitary exception is in the matter of great individual singers, whose numbers seem to diminish, and whose vocal power, when they do appear, has hard work to maintain its preëminence over the multitudinous background, insomuch that things look more and more as if the ultimate choice for singers (and that at no distant date) may lie between quantity and quality of voice, *both* of these being beyond the reach of any one mortal to attain.

But for great instrumentalists, for grand orchestras, for massive choruses, for wide-spread musical culture, there has been no age like the present. And we may confidently hope that abundant work for all of these will be found in some coming *magnum opus* of Alexander Campbell Mackenzie.

Florence A. Marshall

CHARLES VILLIERS STANFORD

CHARLES VILLIERS STANFORD was born at No. 2 Herbert Street, Dublin, on the 30th of September, 1852.

His education, from the cradle, was such as befitted a prospective "Child of Art." His father, John Stanford, was a distinguished lawyer; Registrar to his cousin, Lord Chief Justice Doherty, Examiner in the Court of Chancery and Clerk of the Crown for County Meath. But his chief interest to artists lies in the fact that he was well known both in Dublin and in England as the best bass singer of his day, his reputation being so high that when Mendelssohn's "Elijah" was performed for the first time in Dublin, he was selected as the exponent of the principal part, which he sang with a truth of expression such as few amateurs are capable of achieving. He had, indeed, been well prepared for this by hearing Herr Staudigl's magnificent interpretation of the part, at its first performance at Birmingham, where he made the acquaintance of Mendelssohn, and had the happiness, after the performance, of entertaining him at a cosy little supper, in company with Sir Sterndale Bennett and Mr. Joseph Robinson of Dublin.

Lablache taught him the part of Leporello, with all the early traditions handed down from Mozart himself — now, it is much to be feared, on the road to oblivion — and perfected him in it, in connection with an amateur performance of "Don Giovanni" directed by himself, in which Mr. Stanford achieved a new success, second only to that of his "Elijah." His friendship with the *Basso magnifico* was, indeed, a very intimate one; and Lablache, with Thalberg and Joachim, was an ever-welcome recipient of his chivalrous hospitality.

This was, truly, a fitting father for the future Cambridge professor; and his mother — Mary Henn, daughter of William Henn, Esq., Master in Chancery — was equally well known as one of the best amateur pianists of her day.

It is well for the embryo artist to be surrounded by the influence of such enthusiastic lovers of art as these; and the future professor was equally happy in his early literary associations; for his uncle, the Rev. Charles Stuart Stanford, Rector of St. Thomas's, Dublin, was a classical scholar of high reputation, the author of a well-known edition of Plato's *Ἀπολογια*, and the husband of Pamela, daughter of Sir Guy Campbell, and grand-daughter of the famous literary heroine — Pamela, Lady Edward Fitzgerald.

The instrument for which the boy evinced his earliest predilection was the violin, and to this he remained faithful until his mother began to teach him the pianoforte. He was taught later on by Miss Meeke, a pupil of Moscheles; then by Mr. Joseph Robinson; and later still by Sir Robert Stewart, the present Professor of Music in Dublin University. For composition, he was placed under Mr. Arthur O'Leary and Sir Robert Stewart, who also gave him lessons on the organ. Before he had completed his sixth year, he began to produce original hymn-tunes and other sacred music of a simple kind; and at Christmas, 1859, he composed a march which formed part of a pantomime performed at the Dublin theatre. In the meantime his pianoforte-playing improved so rapidly that before he had completed his tenth year he gave a semi-public "pianoforte recital" with most encouraging success. His general education proceeded, meanwhile, satisfactorily enough at Mr. Tilney Bassett's preparatory school; and he now frequently played the organ during the services at St. Stephen's church, where not a few of his own anthems were sung. He also took pianoforte lessons from Mr. Michael Quarry, one of Moscheles' last pupils, from whom he imbibed a marked taste for modern music of the latest school and a genuine love for the great works of Brahms and Wagner.

In 1860 he heard an opera for the first time — Flotow's "Martha;" even at that early age he was

scandalized at the introduction by Mlle. Patti of "Comin' through the rye" for an *encore*.

We have heard on his own authority many amusing anecdotes of this period. For instance — when he first heard drums and trumpets in the orchestra they made him cry; whereupon Sir Charles Halle added to his distress by telling him that he would hear much louder noises than that as time progressed.

Soon after this he came to England, where he took pianoforte lessons from Herr Pauer, and made the acquaintance of Sir Arthur Sullivan, Sir George Grove, Mr. Frederic Clay and Mr. Chorley. Here also he heard Madame Goldschmidt, the first singer who "indelibly impressed" him, though she had many years previously relinquished her career on the stage.

This visit was a brief one. On his return to Dublin he gave some concerts and prepared for hard and regular work. But now occurred a very important event in his artistic career. In 1870 he obtained a "Choral Scholarship" at Queen's College, Cambridge, and thus first entered the University with which he afterwards became so intimately connected. In 1871 he also gained a "Classical Scholarship," and at once entered upon his academic course of study. In 1873, he succeeded Dr. Hopkins as organist of Trinity College, whither he then migrated; and in 1874, he took his B. A. in the "Classical Tripos."

Not long before this he had founded the first musical society in Cambridge in which ladies publicly sang in chorus. This was called "The Amateur Vocal Guild," and its most meritorious achievement was the production, for the first time in England, of J. S. Bach's "Gottes Zeit," under the direction of its founder, who having been appointed, in 1872, conductor of the "Cambridge University Musical Society," now succeeded in amalgamating the two institutions; whereupon the title of "The Amateur Vocal Guild" was abandoned, and, under that of the "Cambridge University Musical Society," the associated bodies inaugurated their union in 1873 by a performance of Sir Sterndale Bennett's "May Queen," conducted by the composer himself.

In August, 1874, the young musician, having received leave of absence from his appointments, travelled to Leipsic, armed with letters of introduction from Sir Sterndale Bennett; and here, during the winter of 1874–1875 he studied under Carl Reinecke, the then director of the Leipsic "Gewandhaus Concerts." In 1876, he studied in Berlin under Kiel; and returning soon afterwards to England, proceeded M. A. in 1877; wrote an overture for the Gloucester Festival in the same year; and also a setting of Psalm XLVI., performed at Cambridge on May 22nd, and afterwards at the Richter concerts in London. He had already, at the desire of Lord Tennyson, composed the overture, *entr'actes*, and incidental music, to the Poet Laureate's "Queen Mary," produced at the Lyceum Theatre in 1876; and in 1879 he produced his "First Symphony in B-flat," at the Crystal Palace Concerts.

Having now permanently settled at Cambridge, Mr. Stanford followed up this promising start in the field of English composition with untiring zeal, and ever increasing success.

In 1881 he produced his first opera, "The Veiled Prophet of Khorassan." The libretto of this was written by Mr. W. Barclay Squire, whose keen perception of the dramatic capabilities of Moore's well-known story, aided by the scholarlike grace with which he has embodied its most stirring scenes in a frame-work of true English poetry, has enabled him to produce a work which may fairly be accepted as a model for this kind of writing. That no one has felt this more strongly than Professor Stanford is sufficiently proved by his masterly treatment of the libretto he was fortunate enough to secure. Though extremely original, in the best sense of the word, this treatment is never strained. The composer remembers, throughout, that even dramatic exigencies can never condone the transgression of those fundamental laws which have been ordained for the purpose of defending true art from the presentation of that which is hideous or unlovely. This wholesome reticence is strikingly exemplified in the music assigned to Mokanna. Many a young composer would have been tempted to represent physical ugliness by ugly musical progressions; yet, without a trace of this revolting symbolism, Dr. Stanford makes us feel the horror of the scene in which the false prophet voluntarily betrays his own ghastly secret, long before the moment at which he actually unveils himself. The character of the watchman's song, the "Bower of Roses," and Azim's beautiful air, is charmingly melodious; and the music which signals the rising of the magic moon is powerfully dramatic. But the true interest of the piece cul-

minates in the parts of Zelica and Azim. The expression of passionate emotion, whether tender or powerful, is indeed one of Professor Stanford's strongest points. When the situation calls for this, his resources never fail him. His success with it is certain; and many of his finest passages owe their most potent charm to the secret of its presence.

We have dwelt somewhat in detail upon this charming opera, because its history is curiously significant. It was first performed in German, at the Court Theatre at Hanover in 1881, and now, as we write, it has reappeared in Italian with marked success at Covent Garden Theatre, with Madame Nordica in the principal part. But it has never yet been sung in the original English.

Three years before the first production of "The Veiled Prophet," Dr. Stanford married Miss Jennie Wetton, daughter of Champion Wetton, Esq., of Joldwynds, Surrey.

On the death of Sir George Macfarren, he succeeded him as professor of music at the University at Cambridge, and received the honorary degree of Mus. Doc.

His interest in the "Cambridge Musical Society" has never flagged. Under his direction it has produced many important works, new and old, with most encouraging success; and its members have lately presented him with a handsome piece of plate, accompanied by a present to Mrs. Stanford, in acknowledgement of his faithful and zealous services. He also founded the "Cambridge Symphony Concerts," with scarcely less success.

But Professor Stanford's greatest work at the University has been the entire re-organization of the statutes under which degrees in music are conferred. These now make "residence" compulsory, and the advantage of this change, both to the art, and the profession of music, is incalculable.

In 1892 he resigned his appointment as organist of Trinity College — where he was succeeded by Dr. Allan Gray — and removed to London; an arrangement rendered necessary by his grave responsibilities as professor of composition and orchestral playing at the Royal College of Music, and as conductor of the Bach Choir.

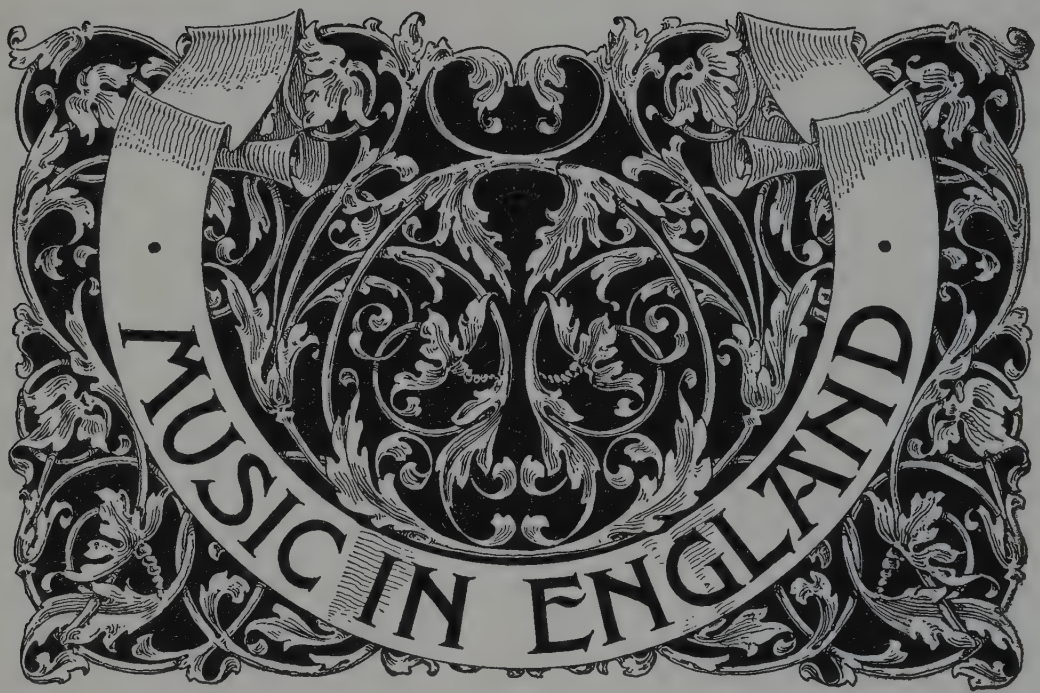
Among the works not hitherto mentioned, are: a second opera, "Savonarola," produced at Hamburg, and again at Covent Garden Theatre in 1884; a third, "The Canterbury Pilgrims," produced at Drury Lane in the same year; an oratorio, "The Three Holy Children," produced at the Birmingham Festival in 1885; another oratorio, "Eden," — perhaps the finest of his works — with an exceptionally fine libretto by Mr. Robert Bridges, produced also at Birmingham in 1891; an "Elegiac Symphony" (No. 2); an "Irish Symphony" (No. 3); a "Symphony in F" (No. 4); the "Eumenides" of Æschylus, and the "Œdipus Tyrannus" of Sophocles, in the original Greek; and choral settings with orchestra of Tennyson's "Carmen Seculare," "The Revenge," and Campbell's "Battle of the Baltic."

In chamber music Professor Stanford has written a Suite, Op. 2, and a Toccata, Op. 3, both for pianoforte; a sonata in A, for pianoforte and cello, Op. 9; a sonata in D, for pianoforte and violin, Op. 11; three Intermezzi for pianoforte and clarinet, Op. 13; a string quartet in F, Op. 15; a sonata in D-flat for pianoforte, Op 20; a pianoforte quintet in D minor, Op. 25. Important orchestral works not already mentioned are, a suite for violin and orchestra, Op. 32, and the overture, "Queen of the Seas," Op. 33, written for the Armada Tercentenary. An "Elegiac Ode" (Walt Whitman) for soli and chorus, Op. 21, written for the Norwich Festival, 1884, and Psalm CL., for soprano and chorus, Op. 27, for the Manchester Exhibition, 1887. To these must be added the list of his larger choral works already given. He has also composed concertos with orchestra, for pianoforte and for violoncello. For the voice he has published eight songs, by George Eliot, Op. 1; six songs, by Heine, Op. 4; six songs by Heine, Op. 7; six songs, Op. 14; three "Cavalier Songs" (Browning), Op. 18; six songs, Op. 19. In church music he has published a Morning, Communion and Evening Service, in B-flat, Op. 10, and an Evening Service for chorus, organ and orchestra, Op. 12; also two hymns by Klopstock, Op. 5 and Op. 16. Even from this incomplete list it will be seen that Professor Stanford has been an industrious composer, and that he has devoted himself to what is highest and most ennobling in his art.

As a composer he is prominent among those who are lending distinction to English music and are giving it greater importance than it formerly enjoyed on the continent. Of late years, England has shown marked advance in producing musicians of the first rank; in other words, musicians who have distinguished themselves in the higher departments

of Art. Fifty years ago, the reputation earned by Sir Sterndale Bennett in Germany was high enough to maintain the credit of the English school in face of any amount of critical depreciation. Old prejudices are not easily dispelled; but the generous recognition of English talent manifested at that period is never likely to be forgotten in either country. The last quarter of this century has shown a marked advance in this respect; and thanks to such men as Stanford, Parry, Mackenzie, Cowen, and others, a still brighter future is now in store for English musical art. Professor Stanford is distinctively a potent element in the reform that is taking place, and as he is still a young man, his career of usefulness is in its very prime. He is of the modern school, but his music does not show any leaning toward its excesses. It is original without a trace of that mere striving after effect which sacrifices everything to novelty. His melody is clear, noble and refined, he is loyal to form as it was handed down by the older masters, and though learned, he is free from pedantry and from that dryness which is the result of knowledge without inspiration. His instrumentation is rich without overloading, and is delightful in the discreet skill with which it makes use of all the resources of the modern orchestra, in its refinement, its clearness, and its absence of sensationalism. He is equally at home in symphony, oratorio, chamber music and opera, in all of which he has won distinction alike great and deserved, and he has already won a name that must hold a lasting place in the history of that art of which he is so loyal and aspiring a follower.

W. S. Rockstro.


MUSIC IN ENGLAND

MUSIC IN ENGLAND

MUSICAL historians, until within a very recent period, were unanimous in the belief that the earliest school of regular composition, of which any trustworthy record could be traced, was the "First Flemish School," as represented by the works of its acknowledged leader, Guglielmo Dufay.

There was, indeed, a tradition of the 16th century which attributed the invention of counterpoint to the famous English master, John of Dunstable; but, since this rested upon no stronger foundation than an uncorroborated assertion of Joannes Tinctoris (a writer of deservedly high repute, though not above all suspicion of error, who died in the year 1520), no thoughtful critic ventured to accept it, in face of the overwhelming mass of evidence tending to prove that the art of counterpoint was not, and could not have been, invented by any single master, but was gradually developed from the *Organum*, or *Diaphonia*, practised by Hucbald of St. Amand, Guido d'Arezzo, and other monks of the early middle ages, to whom we owe the oldest accounts that have reached us of the infancy of mediæval music. This fact, indeed, is so well authenticated, that it may fairly be accepted as certain. It was so accepted, more than a hundred years ago, both by Dr. Burney and Sir John Hawkins, whose researches throw much valuable light upon the subject. But, in their time, and for many years afterwards, the general belief in the right of the "First Flemish School" to rank as the parent of all others remained unshaken.

Since the middle of the present century, however, records have been discovered, conclusively proving that at least two very advanced schools of composition existed in England, at a period long anterior to the birth of Flemish Art; the earliest of them attaining a high degree of development, two centuries at least before Guglielmo Dufay was born. And the influence of these two schools upon the earlier phases and subsequent progress of English music was so important, that it would be difficult to overrate the interest attached to their history.

The "First English School" reached the climax of its excellence during the opening years of the 13th century, under the leadership of John of Fornsete, its reputed founder. The most important record of its history that has as yet been brought to light is a volume, formerly the property of the great Benedictine Monastery at Reading, and now preserved among the Harleian manuscripts, in the British Museum [No. 978]. This priceless *codex*, now known as the "Reading Manuscript," was written in the year 1226,* by John of Fornsete himself, who was then one of the Reading monks, and who is proved, by the chartulary of the monastery, to have been still living, in the year 1236. The volume contains, besides a number of plain chant melodies, four Latin motets for three voices, to one of which, *Ave gloriosa Mater*, a fourth part, called *Quadruplum*, has been added, by a later, but still very early mediæval transcriber; and, greatest treasure of all, a composition for six voices, in the form of a *Rota*, or Round, adapted to some verses, in the northern dialect, beginning *Sumer is icumen in*. So charming is the freshness of this little "Spring Song" — now known as *The Reading Rota* — with its cheery glow of melody and playful imitation of the song of the cuckoo, that, without positive proof of its antiquity, we should be tempted to assign it to a very late period indeed; and its six-part counterpoint convincingly proves that the

* The authenticity of this date was proved beyond all possibility of doubt, by the late Mr. William Chappell, the correctness of whose conclusions is now universally admitted.

Neither Burney nor Hawkins, though they were well acquainted with the manuscript, suspected its great antiquity, or at least ventured to assert it. The German historian Ambros, assigned a much later date to it in the earlier portion of his great work; but in his fourth and last volume assented to Mr. Chappell's conclusions, though it is evident that he could never have seen the manuscript itself.

school in which it was produced could have been no new one, and could only have attained so high a degree of excellence after passing through a long period of progressive development.

But the "Reading Manuscript," though it more than suffices to demonstrate its high state of advancement is not, happily, the only monument of the "First English School" that has been preserved to us. Not many years ago, the indefatigable researches of Mr. William Chappell brought to light no less than four more compositions of the same early school, contained in another manuscript volume, which, in allusion to a copy it contains of the *Angelus ad Virginem* mentioned in "Ye Millere's Tale," we have elsewhere designated as "the Chaucer manuscript." This venerable document, second only in value to that already described, was formerly the property of the Royal Society, but now forms part of the Arundel manuscript, in the British Museum [No. 248]. Its most interesting treasures are, a beautiful English hymn, *Quen of euene for ye blisse*, for two voices, and a Latin motet, *Salve virgo virginum*, for three; and these, taken in conjunction with the Reading motets, and *Rota*, prove the existence and antiquity of the "First English School" beyond all possibility of controversy. That we possess no farther records of it, susceptible of chronological verification, is less to be wondered at, as we shall presently see, than the almost miraculous preservation of these two.

The "Second English School," founded by John of Dunstable, erroneously described by Joannes Tinctoris as the inventor of counterpoint, is also represented by a monument of great value and interest, of a portion of which several early and presumably contemporary copies exist.

This record, now known as "The Cambridge Roll," consists of twelve carols and a patriotic song, written upon a roll of parchment seven inches wide and six feet seven inches long, preserved in the Library of Trinity College, Cambridge. A valuable guide to its date is afforded by the patriotic song, a pæan of thanksgiving for the victory at the Battle of Agincourt, fought in 1415, soon after which, it is evident that the manuscript was written. The greater part of the music is in two-part counterpoint, the *Canto fermo* being in the lowest part; but a portion of the song, and of two of the carols, is written in three parts. The poetical text is English, accompanied in each case with a Latin refrain. The title of the song is, "*Our kyng went forth to Normandy*, with the refrain: —

"*Deo gracias, Anglia,*
redde pro victoria."

The strong feeling of individuality perceptible throughout the entire series of these remarkable works leads to the belief that they are all by the same composer; and certain peculiarities of style point to John of Dunstable himself as their most probable author. Be this as it may, they are certainly a product of his school, which must have been anterior to that founded in the Netherlands by Guglielmo Dufay, since the English master was living and rapidly advancing to high reputation at the time of the Battle of Agincourt, and died — as we learn from the epitaph engraved above his tomb, in the church of St. Stephen, Walbrook, in London, and preserved by Stowe — in the year 1453; while Dufay survived him no less than twenty-one years, dying on the 28th of November, 1474.

These chronological *data* clearly prove the "First and Second English Schools" to have been the earliest founded in Europe, and their technical merit is sufficiently indicated by the high degree of development they exhibit. The next in point of antiquity is undoubtedly the "First Flemish School," which attained its climax of perfection under Guglielmo Dufay, during the twenty years following the death of John of Dunstable in England. With the merits and style of the Flemish composer we are not now concerned; but it is certain that under his leadership, Flanders attained a well-deserved reputation which made it for many years the most renowned art-centre in Europe.

During this period the progress of music was fatally retarded in England by the ravages which accompanied the "Wars of the Roses." To the pillage and destruction inseparable from long-continued civil war, we no doubt owe the loss of many precious records; and it is quite possible that English art may have made advances of which no trace can now be discovered. But we must accept the fact, that so far as its monuments are concerned, it seems by no means to have held its own against the rapid progress contemporaneously made upon the Continent.

So great is the paucity of records referable to the latter half of the 15th century, that all we can ascertain with regard to the "Third English School" is that it was founded during the reign of

King Edward IV., and that its chief leaders, John Hamboys, Mus. Doc., Thomas Saintwix, Mus. Doc. and Henry Habengton, Mus. Bac., were the earliest recipients of collegiate musical degrees whose names are mentioned in the annals of art. Of their works we know nothing, though it is quite possible that, even of these, some traces may yet be brought to light.

With the "FOURTH ENGLISH SCHOOL" the case is far different. The founder of this was Robert Fayrfax, a voluminous and extremely interesting composer, who took the degree of Mus. Doc. in 1511, and much of whose work has fortunately been preserved in the Fayrfax manuscript, in the Music School at Oxford, together with compositions by Roland Davy, Gilbert Banester, William of Newark, Syr John Phelyppes, and other contemporary masters, all strongly impressed with the style which then prevailed in the Netherlands.

It is at this point that music in England began to retrieve its lost ground; and, not very many years later we find its achievements fairly on a level with the best contemporary productions of Flanders or Italy, the works of Palestrina alone excepted. It is true that it had to begin again on the lines laid down during the period of its decadence by the Continental schools; but its new departure was a successful one and rapidly brought forth abundant fruit.

The "FIFTH ENGLISH SCHOOL," founded by John Redford, organist of Old Saint Paul's about the year 1520, afforded noble evidence of this. No more convincing proof of its excellence need be sought for than the anthem, *Rejoice in the Lord*, by the founder himself, a work which for breadth of conception, purity of effect, and masterly contrapuntal treatment, is exceeded by no other production of the period, either English or Continental. Redford was born in 1491, and died in 1547; and as his position as organist of the Cathedral was a prominent one, he may safely be regarded as the typical English composer of the first half of the 16th century. It is unfortunate that so little of his work has been preserved or discovered. A motet, *Vesti precincti*, still exists in a fragmentary form in the library of Christ Church, Oxford; but as the tenor part is wanting it would be manifestly unfair to criticise its merits. But he did not stand alone, nor was his school by any means a narrow one. His work was at least equalled in excellence by that of his contemporary, Richard Edwardes, whose lovely madrigal, *In going to my lonely bedde*, exhibits all the finest characteristics of the period, accompanied by an individuality of style which shows its author to have been inspired by genius not a whit less true than that possessed by the most accomplished madrigalists of Antwerp, Venice, or even Rome itself. Works of exceptional beauty like this stand forth in the annals of many important schools as landmarks, showing the level they obtained at the period of their highest excellence; and the testimony afforded by Redford's anthem and Edwardes' madrigal would alone have sufficed to stamp the "Fifth English School" as a very remarkable one; but its credit is supported by many another name of worthy import. John Merbecke, the author of the *Booke of Common Praier, Noted*, though he survived Redford by nearly forty years, dying in 1585, was a member of the same artistic confraternity. So also was John Shepherde, of whose works a considerable number have lately been discovered, and found to be of great technical excellence. So also were Robert Johnson, John Taverner, George Etheridge, John Hake, Robert Parsons, John Thorne, Mark Smeaton, executed in 1536, Thomas Abel, who met with a similar fate in 1540, and one of the most deservedly celebrated of Royal Musicians, King Henry VIII. himself, among whose numerous works the anthem "*O Lord, the Maker of al thynge*," and the merry carol "*Pastime and good company*," are worthy of a place in the best collections of the period.

At the first outbreak of the Reformation these composers were all living and zealously cultivating the art they loved; their works, therefore, were not exposed to the earlier spoliations of the monastic and Cathedral Libraries. But they suffered severely from the iconoclasm of the Roundheads at a later period, and a vast number of their productions have undoubtedly perished, though a fine collection still remains to us among the treasures preserved in the libraries of Christ Church and the Music School, at Oxford.

The "SIXTH ENGLISH SCHOOL" showed a still greater advance than that we have just described; and in this, polyphonic art — the strict contrapuntal style of composition, in which every vocal part was of equal importance with the rest, and took an equal share in the development of the general idea — reached the highest point of perfection it was destined to attain north of the Channel. It was

founded, about the year 1550, by Dr. Christopher Tye, who, among other notable works, published the *The Actes of the Apostles, translated into Englyshe Metre, with notes to eche to synge and also to play upon the Lute* (London, 1553). The "Englyshe Metre" mentioned on the title-page is little better than a collection of doggerel rhymes strung together for the purpose of serving as a *raison d'être* for the "notes," but the music is truly beautiful, entirely free from the stiffness and crudity of the earlier schools, as broad and effective as that of Redford, and so flowing and melodious in style that its contrapuntal ingenuity is entirely forgotten in the grace of its rhythmic swing. Besides these interesting little inspirations, for they well deserve that title, Tye composed a number of motets, fourteen of which are preserved in the library of Christ Church, Oxford, as well as many English anthems, of which the same library boasts seven. But the greatest of his works hitherto discovered is a Mass for six voices, entitled *Euge bone*, of which the Music School at Oxford contains a complete manuscript copy, and a fragment of which will be found among Dr. Hullah's "Vocal Scores."

Christopher Tye, however, though the undoubted founder, was by no means the sole, or even the most brilliant ornament of this magnificent school, which was enriched by the genius of Robert Whyte, Richard Farrant, Dr. John Bull, the great madrigalists of the latter end of the century, to be mentioned hereafter, and, greatest of all, Thomas Tallys, William Byrd and Orlando Gibbons.

Thomas Tallys (Talys, or Tallis) is perhaps the best known of all the composers of this brilliant period, though it is doubtful whether many, even of his warmest admirers, are aware of the immense amount of work he accomplished during his long and active life. The exact date of his birth is unknown, though there are strong reasons for believing that it took place soon after the year 1510; that he was a chorister of Old Saint Paul's during the time that Thomas Mulliner officiated as organist of that Cathedral; and that he was afterwards transferred to the choir of the Chapel Royal. While still very young he was appointed organist of Waltham Abbey, where he remained until the dissolution of the monastery in 1540, when he was dismissed with "twenty shillings for wages and twenty shillings for reward."

Not long after the dissolution of the monastery, Tallys was appointed a Gentleman of the Chapel Royal. Here, after the formal authorization of the new Book of Common Prayer, during the reign of King Edward VI., he composed the celebrated *Preces, Responses, Litany,* and *Morning and Evening Service in the Dorian Mode,* all of which remain in constant use at the present day, wherever the English Liturgy is sung. The *Preces, Responses, Litany,* and *Morning, Evening, and Communion Service* were first printed, together with five English Anthems, adapted from Latin motets in the *Cantiones sacræ,* in Barnard's *Selected Church Music,* in 1641. Another edition, with some not unimportant changes, appeared in the first volume of Dr. Boyce's *Cathedral Music* in 1760; and all the different readings of the original text that have since been discovered are given, with the addition of some valuable critical remarks, in the Rev. Dr. Jebb's *Choral Responses and Litanies* (London, 1847–1857). Many other editions have since appeared; but Barnard's will, of course, forever remain the most authoritative.

In 1560 Tallys wrote nine Metrical Psalm Tunes for Archbishop Parker's English translation of the Psalter, and contributed five anthems to Day's *Morning and Evening Prayer and Communion,* and, in 1575, he composed, in conjunction with William Byrd, the first set of the celebrated *Cantiones sacræ.* This work was printed under letters patent, granted by Queen Elizabeth to Thomas Tallys and William Byrd, giving them the exclusive right of printing music and music paper for twenty-one years, with a penalty of forty shillings for infringement of the privilege. Sixteen of these *Cantiones* are by Tallys and eighteen by Byrd — who, however, afterwards printed another set entirely his own.

But the most remarkable of Tallys' works is undoubtedly his celebrated motet, *Spem in alium non habui,* for forty voices, disposed in eight choirs of five voices each. No early manuscript of this wonderful composition is now known to be in existence. The oldest that can at present be discovered is one in the hand-writing of Mr. John Immyns, the founder of the Madrigal Society. Of the trustworthiness of this there is no doubt; though the source upon which it is based is unknown. It is now preserved in the Royal Library at Buckingham Palace.

Next in authority to Mr. Immyns' transcript is one, formerly in the Library of the Sacred Har-

monic Society, but now transferred to that of the Royal College of Music, at Kensington Gore. A third transcript was acquired by the British Museum, in 1876; and, upon the authority of this, the work was published a few years since in London. It is difficult, of course, to organize a satisfactory performance of a work for so many voices; but the task was successfully accomplished in London, many years ago, by the late Mr. William Hawes; again, some years afterwards, by Mr. Henry Leslie; and, in 1890, by the Madrigal Society, under the direction of Dr. Bridge.

In addition to the works already mentioned, Arnold gives, in the first volume of his *Cathedral Music*, an anthem adapted to the metrical version of Psalm C, *All people that on earth do dwell*, and Hawkins has printed, in his *History of Music*, a madrigal for four voices, *Like as the doleful dove*.

Among the works still remaining in manuscript, one of the most interesting and suggestive is the bass part of a Morning, Evening and Communion Service, in Canon "two in one," in the Dorian Mode, preserved, together with the bass part of some Psalms, transcribed in an old Part-Book, formerly the property of Bishop Juxon, and now in the library of St. John's College, Oxford. A great number of Latin motets, English anthems, and other manuscript compositions for the Church, are preserved in the British Museum; in the libraries of Christ Church, the Music School, and St. John's College, Oxford; in those of the Fitzwilliam Museum, and Peterhouse College at Cambridge; in that formerly belonging to the Sacred Harmonic Society and now to the Royal College of Music in London; in that of the late Rev. Sir F. A. G. Ouseley, Bart.; and in some other valuable collections. The only known madrigal is that printed by Hawkins; and the only instrumental pieces we have been able to discover are, *A Fancy for the Organ*, at Christ Church, and *A Poynct, for the Virginals*, at the British Museum.

Thomas Tallys died on the 23rd of November, 1585, and was buried in the chancel of the parish church at Greenwich, where some of the chief events of his life were recorded in a quaint poetical epitaph, given in Strype's edition of Stow's *Survey of London* (1720), and reprinted by Burney and Hawkins. When the church was rebuilt in 1710 the original brass was removed, but another has since been placed in the present church.

Doubts have been sometimes expressed as to whether Thomas Tallys ever really accepted the doctrines enforced by the Reformation. There is, indeed, strong reason for believing that, like his pupil, William Byrd, he remained a Catholic at heart until his dying day, and, in common with many others, conformed to the public change of religion only so far as was necessary in order to escape the severe penalties inflicted upon those who adopted the opposite course. The terms of the epitaph at Greenwich tend to confirm the view, and, in any case, it is certain that he yielded to force of circumstances sufficiently to enable him to retain his position as Gentleman of the Chapel Royal, from the time of his appointment under King Henry VIII., through the entire reigns of King Edward VI. and Queen Mary, until his death during that of Queen Elizabeth.

As we give a detailed biography of William Byrd in another part of our work, it is needless to dwell upon his history here, farther than by saying, that his influence upon the English School was fully equal to that exercised by his master, Tallys; and that he was fully his equal in contrapuntal learning and ingenuity, though his genius was of sterner mould, and never tempted him to cultivate the grace and expression which constitute the most potent charm of Tallys's more genial compositions.

This cannot be said of their fellow-schoolman, Richard Farrant, whose tender grace was unsurpassed at the time he wrote, and would almost lead to the belief that he must have studied in Italy. This, however, is in the highest degree improbable, although it cannot be denied that his style shows great affinity with that of the Venetian School, bearing, sometimes, a marked resemblance to that of Giovanni della Croce. The date of his birth is unknown; and also that of his first appointment as a Gentleman of the Chapel Royal. But it is certain that he resigned this appointment in 1564, in order that he might accept those of Master of the Children, Lay-Vicar, and Organist, at St. George's Chapel, Windsor. Here he remained for five years, living in a house within the precincts of the castle called "The Olde Commons."

On the 5th of November, 1569, he was re-appointed Gentleman of the Chapel Royal, and this position he retained until his death, which took place on the 30th of November, 1580.

Unhappily, a very few only of Farrant's delightful

compositions have been preserved to us. He is known to most of his admirers only by three English anthems, *Call to Remembrance, Hide not Thou Thy face*, and *Lord, for Thy tender mercies' sake*, and a *Morning and Evening Service*, in the ninth mode, transposed by Dr. Boyce, a tone lower, and described as in the key of "G, with the lesser third." Another anthem for four voices, *O Lord, Almighty God*, attributed to him, will be found in the British Museum [Add. MSS. 7340]. Two madrigals, or rather one madrigal in two parts, *Ah! Ah! Alas!* and *You salt sea Gods*, and the Organ part only of an anthem, *When as we sate in Babylon*, are preserved in the Library of Christ Church, Oxford; and Mr. Barclay Squire has lately discovered, at the British Museum, a madrigal, *Oh, Jove! from thy high throne caste downe*, which appears to be intended for an alto voice, accompanied by four instrumental parts. These are great treasures, but it is much to be feared that not many more such are likely to be discovered. We can only congratulate ourselves that even this much has been spared to us from the general wreck of the 17th century; but Farrant's compositions were among the last we could afford to lose, from a period at which English Art had attained a level which was not exceeded in any school in Europe. It is no bias of national *amour propre* which prompts us to say this. A Venetian ambassador, writing from the Court of King Henry VIII, told his correspondent: —

"We attended High Mass, which was sung by the Bishop of Durham, with a right noble Choir of Discanters." And again: "The Mass was sung by His Majesty's Choristers, whose voices were more divine than human. They did not chaunt, like men, but gave praise, like Angels. I do not believe the grave bass voices have their equals, anywhere."

The last composer in England who practised the true contrapuntal art of the 16th century in all the purity of its best period was Orlando Gibbons. Though living in a transitional period, and continuing to write at a time when even in Italy the art of Palestrina himself was discarded for the new monodic style, he never committed that unpardonable sin against the canons of true art, that senseless mixture of styles, which, in the fruitless effort to combine incompatibilities, corrupts both forms, while giving birth to a heterogenous monster, as offensive to good taste as it is false to every phase of artistic and natural truth. His magnificent anthem for six voices, *Hosannah to the Son of David*, and his lovely little madrigal for five voices, *The Silver Swan*, are as pure in their contrapuntal treatment as the purest productions of the preceding school; and this faultless style he scrupulously retained until the end of his days, though he lived till the year 1525 — a full quarter of a century after the formal abandonment of counterpoint in Italy for the newly-invented *monodia* of Jacopo Peri, Claudio Monteverde and Emilio del Cavaliere.

His life was not an eventful one in the ordinary acceptation of the word, though its influence upon the development of art during the first quarter of the seventeenth century was very striking.

He was born at Cambridge in 1583, of a family in which, as in that of the house of Bach, musical genius was hereditary. He is believed to have been the son of William Gibbons, one of the "Waits," or "Watch," whose duty it was to sing and play carols by night in the service of the municipality of Cambridge. His elder brother, the Rev. Edward Gibbons, born about 1570, graduated as Mus. Bac. at Cambridge, and in 1592 took his *ad eundem* at Oxford, was appointed about the same time succentor, organist, priest vicar, and Master of the Children, at Bristol Cathedral, and retained these benefices until the choir and organ were silenced by the Roundheads in 1644. Soon after the outbreak of the Great Rebellion he advanced £1000 to King Charles I., for which his estates were afterwards confiscated, and himself and three grandchildren turned penniless into the world, when he was more than eighty years old.

Another brother, Ellis Gibbons (known chiefly through two madrigals, *Long live fair Oriana*, and *Round about her chariot*, contributed to "*The triumphs of Oriana*") was appointed organist of Salisbury Cathedral towards the close of the 16th century and retained the appointment until the year 1601, after which all record of him is lost.

Orlando himself was born at Cambridge in 1583, and appears to have been educated in the Choir of one of the College Chapels. His progress must have been rapid and remarkable, for in 1604, though barely twenty-one years of age, he was appointed organist of the Chapel Royal, *vice* Arthur Cook deceased. One of his earliest works was "*Fantasies of III. Parts for Viols*" (London, 1610); a set of little pieces abounding in quaint

fancies and ingenious conceits, which are genially followed up in his compositions for the virginals, published in "*Parthenia*," in 1611, in conjunction with similar pieces contributed by Byrd and Dr. John Bull. But the graver phase of his genius first manifested itself in the "*First set of Madrigals and Motets of Five Parts*," printed in 1612, a work containing compositions which, though written in strictest accordance with the laws of the venerable school to which they belong, sound as fresh and genial to modern ears as if they had been written but yesterday. Grander still, and universally regarded as one of the noblest monuments of contrapuntal art that has been preserved to us is his anthem for eight voices, *O clap your hands*, composed together with its Second Part, *God is gone up*, as an "Exercise" for the degrees of Bachelor and Doctor of Music which he took "by accumulation" at Cambridge in 1622. Few compositions of any school are likely to outlive the memory of this; yet, except in its more extended scope, it can scarcely be said to have attained a higher level than the *Hosannah to the Son of David* already alluded to.

In 1623, one year after taking his degree,—Orlando Gibbons contributed to George Wither's *Hymns and Songs of the Church*, sixteen simple tunes, consisting of a melody, supported by a thorough bass. Some few of these still remain in general use, but the greater number are forgotten, in consequence of metrical peculiarities connected with the original text. In the same year, he succeeded John Parsons as organist of Westminster Abbey. Two years later he composed an ode and other music for the marriage of King Charles I., and travelled to Canterbury to direct its performance; but, while there, died of small-pox on the 5th of June, 1625.

By his wife, Elizabeth Patten, Orlando Gibbons had seven children, of whom two sons and four daughters survived him. The sons, Christopher and Orlando, were both musicians; and of the former we shall have to speak again, when treating of a later school. Of the compositions he bequeathed to posterity, a great number, including twenty-three anthems, two Morning and Evening Services, twenty madrigals, the *Fantasies* and a number of smaller works, have been printed; and many more still remain in manuscript. The *First set of madrigals and motets* contains madrigals only, twenty in number, and no trace of any "Second Set" has hitherto been discovered. Besides the works published during his life-time, many were printed in 1641 in Barnard's collection of Cathedral Music. Some of the finest examples were afterward included in Boyce's "Cathedral Music"; and these were supplemented, in 1873, by a valuable volume edited by the late Sir Frederick Ouseley.

An authentic and very interesting portrait of Orlando Gibbons is preserved in the Music School at Oxford. The interest attached to his life and works would be very great, even were the merits of the latter very much less striking than they really are; for with him, the great Polyphonic School died out in England as it had died out in Italy more than a quarter of a century earlier with Palestrina, whose death took place in 1794. It is true that, in either case, a few members of the school survived their acknowledged chief; but, none the less, Palestrina in Italy, and Orlando Gibbons in England, must be reverenced as the latest representatives of a phase of Art, which, at the dawn of the 17th century, was destined to give way to that which made the triumphs of the modern schools possible, for the older *regime* could never, by any possibility, have countenanced the technical changes demanded by the newer one — changes brought about, not by the surviving disciples of Palestrina and Orlando Gibbons, but by new men, of whom we shall have occasion to speak later on. For the present, our task is to show what was done by the survivors of whom we speak.

The "Sixth English School" naturally presents itself to the student in three separate and distinctly-marked phases. Three divisions, not chronologically, but technically distinguished from each other; each being represented by a well-known and clearly-defined art-form; the first by the anthem, the English equivalent of the Latin motet; the second by the madrigal; and the third by the metrical Psalm-tune, a form so distinct that no production of any school other than the English one can ever be mistaken for it.

Up to the present moment we have chiefly treated of the phase represented by the anthem; that is to say, by Church music generally; for the style of the Mass and of the so-called English "Service" differs little from that of the anthem; which, in its turn, is, in the finest examples, identical with that of the motet. Indeed, many of the finest anthems of the older English schools are found

upon examination to be really Latin motets adapted, like some of the earlier works of Byrd, and Tallys, to English words. We may, therefore, fairly dismiss what we will call the Ecclesiastical phase of our present subject with what has already been said, and proceed at once to the achievements of the English madrigalists of the present period.

We have seen, already, that Byrd, Farrant, Orlando Gibbons, and all the most famous masters of the school, wrote madrigals, as well as Church Music; and that their works in both styles are equally perfect. This is nearly always the case with the best masters of every important School. Handel and Bach, Haydn and Mozart, Beethoven and Schubert, were equally great in their vocal and instrumental works. But, this need not, and never did, prevent a great composer from shining with special brightness in some art-form for which he entertained an all-absorbing love. Witness Handel in the Chorus; Bach in the Fugue; Schubert in the Lied; Beethoven in the Symphony. In like manner the "Sixth English School" was glorified by a veritable galaxy of madrigalists, whose works bear comparison with those of Luca Marenzio himself, and are, moreover, distinguished by certain peculiarities of style which at once pronounce them English. Chief among these masters were Thomas Morley, John Douland, John Benet, John Ward, Michael Este, John Hilton, Thomas Forde, William Cobbold, Thomas Bateson, George Kirbye, Thomas Weelkes, John Willbye, and many more, whose works are still sung with delight by the Madrigal Society, the Catch Club, the Bach Choir, the Magpie Minstrels, and other societies in which the purest forms of unaccompanied vocal part-music are made a special study, and cultivated with intelligence and honest zeal.

The first madrigals published in England in a collected form, were contained in a volume, printed by Wynkin de Worde, in 1530, and evidently unknown either to Burney, or Hawkins. As an example of musical typography, this wonderful Part-Book exceeds in beauty everything that has ever been produced, either in England, or on the Continent, since the art of printing music from moveable types was invented, at Fossombrone, by Ottaviano dei Petrucci, in the year 1501, not excepting the most brilliant specimens issued by Petrucci himself. The volume contains twenty compositions — nine in four parts, and eleven in three — by Fayrfax, Taverner, Cornyshe, Pygot, Ashwell, Cowper, Gwynneth and Jones, printed with a brilliant clearness which could only be rivalled, at the present day, by the finest steel engraving. The only copy believed to be now in existence, and preserved in the British Museum, is lamentably incomplete, comprising only the Bassus part, and the first leaf of the Triplex, containing the title and index only. We can only hope that, in these days of vigilant investigation, the remainder, or some portion of it, may even yet be discovered. No second collection appeared until 1571, when a volume was published for Thomas Whythorne, by John Daye. During the next twenty years, a notable impulse was given to the cultivation of the madrigal in England by Nicholas Yonge, a merchant, devoted to art, who obtained a rich store from his Italian and Flemish correspondents, and published fifty-seven of them, adapted to English words under the title of *Musica Transalpina*, in 1588, following up his venture by a second collection, containing twenty-four more, in 1597. In the preface to the first of these volumes the word *madrigal* is used to the best of our belief for the first time in England. William Byrd's *First Booke of Psalms, Sonnets, and Songs of Sadness and Pietie*, also appeared in 1588, followed in 1589 by his *Songs of sundrie natures;* and thenceforward the number of collections multiplied rapidly.

The most prominent figure in the English madrigalian period is unquestionably that of Thomas Morley; who, in his *Plaine and Easie Introduction to Praticall Musicke* (London, 1597), gives us his own idea of what a madrigal ought to be, together with a valuable insight into his method of working. He was born about the middle of the 16th century; was a chorister of Old Saint Paul's; studied under William Byrd; took the Degree of Mus. Bac. at Oxford, in 1588; and was appointed a Gentleman of the Chapel Royal in 1592. His *Madrigals, Ballets, Canzonets*, and other secular compositions, of which he published many volumes, are as fresh and melodious as his Church music is serious and dignified. For the *ballet* or *Fa, la*, he entertained a special affection, and spoke with unaffected admiration of Ferrabosco's works of this class; but his own ballets far exceed in freshness and beauty those of the Italian master. One of his most important works was *The Triumphes of Oriana*, a collection of twenty-five madrigals for five and six voices, two by himself, and the rest by the best

English composers of the period, all written in praises of Queen Elizabeth (under the pseudonym of Oriana), and carefully edited by Morley, in 1601. He also contributed five *Lessons* to Queen Elizabeth's *Virginal Booke*. He is believed to have died in 1604.

No less delightful, though in a different vein, than the works of Thomas Morley, are those of his contemporary John Douland, who was born at Westminister, in 1562, and after studying for several years in France, Germany and Italy, took the degree of Mus. Bac. at Oxford, in 1588, and was afterwards admitted to an *ad eundem* at Cambridge. He was celebrated as the most accomplished lutenist of his age and is mentioned in that capacity in Shakespeare's sonnet:

"If Music and sweet Poetry agree."

He wrote much excellent music for his instrument, but is best known now, by his three sets of pieces for four voices, accompanied by an *ad lib.* part for the lute. The earliest of these, entitled, *The First Booke of Songes or Ayres of foure parts with Tablature for the Lute*, was printed in 1597, and reprinted in 1600, 1603, 1608 and 1613; the *Seconde Booke* of two, four and eight parts in 1600; and the *Third and last Booke* in 1602. These little pieces, which are really short and exceedingly simple madrigals, written in a somewhat transitional style rendered necessary by the lute accompaniment, are as remarkable for their pathos as the ballets of Morley for their vivacity. *Awake, sweet Love*, and *Come again*, in the "First Booke," are still too well known, and too much admired, to need even a passing allusion; yet the rest are equally beautiful and will well repay the trouble of a careful performance.

Douland was appointed lutenist to King Christian IV. of Denmark, in 1597 and remained in His Majesty's service until 1609; after which he describes himself as "lutenist to the Lord Walden." In 1625, he was appointed one of the six lutenists to King Charles I. In 1609, he published an English translation of the *Micrologus* of Andreas Ornithoparcus, a work of great value to the theoretical student. He died in 1626, one year after Orlando Gibbons.

John Ward and Thomas Bateson, both wrote admirable madrigals and in considerable number. But among the most accomplished and most productive composers of the madrigalian period, none have acquired a more brilliant, or more justly-earned reputation than Thomas Weelkes and John Wilbye.

Thomas Weelkes, Gentleman of the Chapel Royal and organist of Winchester College and Chichester Cathedral, published no less than five collections of madrigals in the closing years of the 16th century, and the opening decades of the 17th. In 1601, he contributed one of his best works, *As Vesta was from Latmos hill descending* to *The Triumphes of Oriana;* and in the following year (1602), he took the degree of Mus. Bac. at Oxford. The date of his death is unknown. Among his best works are, *In pride of May; To shorten Winter's sadness; The Nightingale;* and the bold and fiery inspiration, *Like two proud armies.*

But in so far as the madrigal, in its purest and most comprehensive form, is concerned, the chief glory of the school rests with John Wilbye, who is universally admitted to hold, in English art, the position held in Italy by Luca Marenzio, with whose delightful works his own are fairly on a level, in display of technical perfection and artistic feeling, though they differ widely from them in their unmistakably English character. His *First Set of English Madrigals to* 3, 4, 5 *and* 6 *voices* (1598), contains some of his most beautiful inspirations. In 1601, he contributed to Morley's *Triumphs of Oriana* a very fine composition, entitled *The Lady Oriana*, one of the gems of the collection. Eight years later, he published his *Second set of Madrigals to* 3, 4, 5 *and* 6 *parts, apt both for Voyals and Voyces* (1609); and in 1614 he contributed two pieces to Leighton's *Tears or Lamentacions*. These charming madrigals, sixty-seven in all, and some *Lessons for the Lute* are the only works that he is known to have composed; though it is possible that some more may remain in manuscript. The Madrigals, *Flora gave me Fairest Flowers*, and *Lady, when I behold*, in his "First Set"; *Down in a valley, Draw on sweet night*, and *Sweet honey-sucking bees*, with its second part, *But sweet take heed*, in the "Second Set"; and *The Lady Oriana* in Morley's celebrated collection, rank first in the list of the finest works of their class that the English School has ever produced.

Of Orlando Gibbons, as a composer of Church music, we have already spoken. It will suffice to say here, that as a madrigalist, he reached the same high level. With him, this school, in its madrigalian phase, died out as completely as it died with him, also, in its ecclesiastical branch.

Of the third phase of the "Sixth English School," that in which it produced its treasures of metrical Psalmody, we have yet to speak.

With the advent of the Reformation, a new style of Sacred Music was called into existence. The music of the Mass was no longer sung in the services of the new religion. It was indeed, wholly incompatible with them. Moreover, the members of the general congregation now took a far more prominent share in the ceremonies connected with the celebration of public worship than they had ever previously been permitted to do. Among other privileges accorded to them, and eagerly accepted, was that of taking a leading part in the musical portion of the service; and this change rapidly resulted in the abandonment, not only of the music of the Mass, properly so called, but to a great extent in that also of the motet, henceforth called the anthem and used in Cathedral and Collegiate Churches only. For this was substituted a new form, consisting of a short harmonized melody adapted, in the first instance, to the metrical version of the Psalms, and later on, to the verses of the less popular hymn. This form had already been in general use, both in Germany and in France, before it became popular in England; but having once accepted it, English musicians invested it with a style no less distinctive than that with which they had already invested every previous art-form which they consented to adopt. Henceforward, an English metrical psalm-tune was as easily distinguishable from a German or Genevan one as an English madrigal was, from a madrigal of the Flemish or Italian school. It is true, that a certain number of German and Genevan melodies were, at the very outset, transplanted into the English Psalters; but always with a special vein of sentiment imparted either to the melody or harmony of the borrowed tune; and in a large proportion of cases it is evident that the correspondence of the melodies arises from the fact that they were borrowed, both by the English and the Continental composers, from a still older traditional source.

What that source was, is a question which has given rise to much serious, if not acrimonious discussion; but modern research has at last proved that much of it, at least, is derived from the Antiphons and other ecclesiastical melodies of the early middle ages, employed as they were employed by the composers of the polyphonic mass, that is to say, the first four or five notes were used for the purpose of leading off the theme, the remainder of which was developed from them, in the way best suited to the exigencies of the moment.

One or two well-marked examples of this mode of treatment will serve to illustrate it, as clearly as a more extended number.

For centuries past great diversity of opinion has existed with regard to the origin of perhaps the best-known melody of its kind that has ever been given to the world — the *Old Hundredth Psalm Tune*. The oldest printed copy of this in its popular form that has as yet been discovered, is contained in the Genevan Psalter of 1554. It has long been understood that the version there given was not an original one, but an obvious adaptation from some older source, pronounced by one class of critics to have been a popular *Volkslied*, by another a mediæval Hymn—no one doubting, in the meanwhile, the right of the Huguenots to claim the tune as an inalienable heirloom. Yet, it is only necessary to glance at the *Antiphonarium Romanum*, in order to establish the identity of the *Old Hundredth Psalm Tune* with the Antiphon, *Ipse invocabit me*, sung in the Third Nocturne, at Matins, on Christmas Day. The entire first line of the tune, and half the second — a very large portion indeed, compared with that commonly appropriated by the composers of the polyphonic Mass — correspond with the Antiphon, note for note, with the omission only of one single note, unnecessary to the swing of the melody, and bearing the evident character of a grace-note; and the correspondence is so exact that it is quite impossible to regard it as an accidental coincidence.

Another Psalm-tune, adapted in the old English Psalters to *A Praier*, and identical in its melody with the German chorale, *Erhalt uns Herr bei deinem Wort*, long attributed to Martin Luther, corresponds with equal exactness, in its opening notes, with the responsorium *Sancta et immaculata*, sung at Matins, on Christmas Day, in the Second Nocturne.

The number of such examples could easily be multiplied; but these will suffice to show the origin of a large proportion of the tunes included in the early English Psalters.

These tunes were, at first, printed in unison; as in *The Whole Booke of Psalmes* printed by John Daye in 1562, and reprinted in 1563 and 1564. Another collection, also published by John Daye in in 1563 and reprinted in 1565, contained the same

tunes, harmonized in four parts, by William Parsons, John Hake, Richard Brindle, and Thomas Causton. Other similar collections, in four-part harmony, by the best composers of the day, followed in great numbers and in rapid succession; the most important of these being *The Whole Booke of Psalmes*, printed by Thomas Este in 1592, and *The Whole Booke of Psalmes*, for four voices, by Thomas Ravencroft, printed in 1621.

The manner of singing these little master-pieces of four-part harmony was very remarkable. The melody, though set in the tenor, was not sung by the tenor voices alone, but by the general body of the congregation, men, women, and children, singing in unison and octaves. The four-part harmony was simultaneously sung by the choir; and modern experiment has proved that the effect producible by the joint efforts of a two-fold body of voices, thus disposed, exceeds by far, in breadth and dignity, that attained by any mode of treatment now in common use.

This then was the condition of music in England during the latter half of the 16th century, and the opening decades of the 17th. The best composers of the "Sixth English School" had raised its Church music, and its madrigals, to the level attained by the best schools then at work upon the Continent, and struck out for themselves a form of metrical Psalmody, marked by strongest national characteristics, and unsurpassed in beauty by any later manifestation. And then, after four full centuries of gradual development, we find the progress of English music once more rudely checked by the horrors of civil warfare. During the course of the Great Rebellion the Puritans did their best, not only to demolish the organs they found in the Churches and Cathedrals of which they took possession, but to put an end to the practice of all music save a rude form of congregational singing unworthy of the name, and to ensure compliance with their will by the destruction of all the music-books which fell into their hands. To this wholesale pillage we owe the loss of many priceless records that escaped the Wars of the Roses, and the wanton destruction and dispersal of the monastic libraries at the time of the Reformation. And thus it is, that, thrice cruelly plundered, the archives of English art are less rich in records of its past glories than those of almost any other country. Precious manuscripts do, indeed, come occasionally to light, in our Collegiate and Cathedral Libraries; but the number of these bears no proportion whatever to that of the treasures that have been destroyed, or hopelessly dispersed. So complete was the devastation that when, after the restoration of King Charles II., a general desire was felt for the revival of the old Cathedral Service, no perfect copy of the Rev. John Barnard's splendid collection of *Selected Church Music*, first printed in 1641, could anywhere be found; and, as the work was printed with a thorough-bass and ten separate vocal parts — five for the voices singing on the *Decani* side of the choir, and five for those on the *Cantoris* — contained in as many separate volumes, of which only an incomplete set could be recovered from the universal wreck, the salvage that remained was practically useless, and, for nearly two hundred years, it was feared that a large proportion of the treasures it contained had been irretrievably lost — which would undoubtedly have been the case, had it not been found possible, in the year 1862, to construct a complete set by uniting some parts brought unexpectedly to light with an older incomplete copy in the library of Hereford Cathedral. Moreover, the traditional manner of singing the service had been so long forgotten that this too must have been lost had not Edward Lowe, one of the organists of the Chapel Royal during the reign of King Charles II, remembered it thoroughly and embodied his recollections in a little work, published in 1661, and now exceedingly rare, which happily enabled the newly-formed choirs to return to the old usage with well-authenticated correctness both of style and matter.

But with the return of King Charles II. a brighter era dawned; and a SEVENTH ENGLISH SCHOOL, now known as the "SCHOOL OF THE RESTORATION," raised both sacred and secular music in England to a height which challenged comparison with the most advanced schools of Continental Europe.

The new school began with the inauguration of the choir of the Chapel Royal at Whitehall, under the direction of Captain Cooke, a *quondam* Gentleman of St. George's Chapel at Windsor, who, when the troubles first began, fought gallantly for the King, attained a captain's commission, and, when the storm had passed away, returned to the cultivation of the art he enthusiastically loved.

To this brave and talented gentleman, assisted by

Dr. Childe, an old chorister of the Chapel, and afterwards one of its organists, Christopher Gibbons, the son of Orlando, Matthew Lock, the composer of the well-known *Musicke to Macbeth*, who was appointed "Composer in Ordinary to the King," Henry Lawes, mentioned by Milton in one of his Sonnets, and other musicians of sterling merit, King Charles confided the formation of the new choir at Whitehall; and the result fully justified the wisdom of his choice. Some difficulty was found, at first, in obtaining "Children" to sing the treble parts, for Puritan prejudice was, as yet, by no means wholly extinguished. But Captain Cooke soon surmounted this obstacle so triumphantly, that he brought together a band of youthful Choristers, whose afterdeeds have won them imperishable reputation. Among the first set of "Children" stood the names of Pelham Humfrey, Michael Wise, and John Blow. Not long afterwards the infant choir was reinforced by Thomas Tudway, William Turner, and, greater than all, Henry Purcell; and, later still, by a third set of "Children," among whom we find the names of Jeremiah Clarke and William Croft.

Surely, no three such sets of choristers were ever brought together, before or since! Though Captain Cooke must, in common justice, be regarded as the founder of the School, it was to these "wondrous boys" alone that all its later glories were due. To their genius we owe two entirely new Art-forms, both of which still remain in use in every English Cathedral Choir, the "Anglican Chant," and the "Verse Anthem," concerning the origin of both of which a few words of explanation are necessary.

Before the Reformation, the Psalms were sung in Latin to the Gregorian Tones. After the publication of King Edward VI.'s first Book of Common Prayer, John Merbecke adapted the English translation of some of the Psalms to the same method of chanting. But when the use of the Prayer Book was abolished by the Puritans, the whole system was speedily forgotten. Edward Lowe's little book revived the old practice, to a certain extent; but there always have been, and always must be, certain inconveniences in adapting the English translation of the Psalms to the Tones, to which the Latin translation adapts itself perfectly. This circumstance led to the invention of another form of chant, based upon the same general principle as the Gregorian Tones, but more nearly adapted to the rhythmical peculiarities of the English text. The first attempts in this direction assumed the form of short melodies divided like the old Tones into two sections, and adapted like them to a single verse of the verbal text. Later on, the form was extended and made to embrace two verses. The shorter form is now known as the Single, and the longer one as the Double Chant. The finest examples produced in the 17th century were Single Chants; but after the invention of the longer form, it soon became more popular than its predecessor; and the number of Double Chants now in use far exceeds that of the Single forms.

The *raison d'etre* of the "Verse Anthem" was very different. The Church music of the older schools was always sung in accordance with the immemorial tradition of the Pontifical Chapel, without any form of instrumental accompaniment whatever. It was in this way that the music was sung which so delighted the Venetian Ambassadors at the Court of King Henry VIII. But about the time of Orlando Gibbons, exceptions were sometimes made and the music was then accompanied by the organ, the organ part, however, being strictly confined to the support of the vocal counterpoint, and in no case assuming the character of an *obbligato* accompaniment. But, between this period and that of the Restoration, a notable change had taken place in the style of the Church music in general use; and everywhere, save in the Pontifical Chapel, the services were accompanied, not only by an *obbligato* organ part, but very frequently by a full orchestra also. During his residence in France, King Charles had imbibed a marked taste for music of this kind, and soon after the re-organization of the choir at Whitehall, he sanctioned the introduction of the violins, and even of the cornets and sagbutts of the Royal Band, in addition to the use of the organ, to the infinite scandal of Evelyn, who mentions the subject with righteous indignation in his diary. But these instrumental adjuncts were altogether out of keeping with the stern contrapuntal progressions of the older schools, and at the King's desire, anthems were composed, introducing long solos for the different voices, varied by instrumental *ritornelli*, between the customary choruses. The solos were called "verses," and thenceforth, anthems with solos in them were called "Verse Anthems," the term "Full Anthem" being reserved for the older form, a distinction which remains in use to the present day.

The "Verse Anthems," composed by Henry Purcell, Dr. Blow, Jeremy Clarke, Pelham Humfrey, Michael Wise, and other *quondam* "Children of the Chapel Royal," after they had grown up to man's estate and taken their high position in the world of Art, are the finest examples of this kind of music that have ever been produced, no better proof of which can be advanced than the vain attempts of later composers to rival them.

The diaries of Pepys and Evelyn put us in possession of much valuable information concerning the achievements of the new choir at this period.

The former tells us under the date of September 14, 1662: —

"To Whitehall Chapel, when sermon almost done and I heard Captain Cooke's new musique. This the first of having vialls and other instruments to play a symphony between every verse of the anthems, but the musique more full than it was last Sunday, and very fine it is. But yet I could discern Captain Cooke overdo his part at singing which I never did before.

In a later entry the "symphonys" are again mentioned, but nothing is said about the "vialls."

Nothing can be more circumstantial than this; yet, Evelyn tells us that on the 21st of December, 1662, more than three months after the date recorded by Pepys: —

"One of His Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind musique accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern or playhouse than a Church. This was the first time of change; and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful."

Can it have been that Evelyn was a less frequent attendant than Pepys, and missed the earlier performances of the "King's Violins," without having heard of them in the meantime?

Pepys was a very regular worshipper, and tells us many interesting little anecdotes relating to his visits to the Chapel.

On the 12th of August, 1660, he writes:—

"After sermon, a brave Anthem of Captain Cooke's, which he himself sang; and the King was well pleased with it."

On the 23rd of February, 1661:—

"To Whitehall Chapel with Mr. Childe,* and there did hear Captain Cooke and his boys make trial of an Anthem against to-morrow, which was brave musique."

In 1662, we find, on the 18th of May:—

"We had an excellent Anthem, by Captain Cooke and another, and brave musique. After dinner to Chapel again, and there had another Anthem of Captain Cooke's."

And, on the 21st of December, 1663:—

"Captain Cooke and his two boys did sing some Italian songs which, I must in a word say, I think was fully the best musique that I ever yet heard in all my life."

All this shows that the new school was progressing splendidly. Another entry, a little earlier than the last, paints the exploits of the "children" in glowing tones. On the 22nd of November, 1663, we find:—

"The anthem was good after sermon, being the fifty-first Psalm, made for five voices by one of Captain Cooke's boys — a pretty boy. And they say there are four or five of them that can do as much. And here I first perceived that the King is a little musicall and kept good time with his hand all along the anthem."

Now, a setting of the fifty-first Psalm, by Pelham Humfrey, is still in existence, and printed in Dr. Boyce's *Cathedral Music*; there can be little doubt, therefore, that he was the "pretty boy" mentioned by Pepys. He was, at that time, between fifteen and sixteen years old, and only a very few months after the event here narrated, he took part with two of his comrades in a very brilliant feat indeed.

In the year 1664, not long before war was formally declared with Holland, intelligence was brought on a certain Saturday to the effect that a hundred and thirty-five Dutch vessels had been captured by the English fleet. The King determined to celebrate this splendid victory by a solemn service of thanksgiving on the following day, and commanded that an anthem should be composed for it to the words *I will alway give thanks*. But the task of preparing it on so short a notice was declined both by Captain Cooke and Dr. Childe. The "Children" were less diffident. Pelham Humfrey composed the first movement of the anthem; William Turner wrote the bass solo which followed; and

* William Childe, Mus. Doc., an old chorister of the Chapel, and afterwards one of its organists.

John Blow composed the final chorus. The whole was ready in time, and on the following day the anthem was sung in presence of the King with brilliant success. The story is told by Thomas Tudway, who himself took part in the performance; and a copy of the music, now called *The Club Anthem*, in his hand-writing, is preserved in the library of the British Museum.

Pelham Humfrey's voice breaking, in 1664 he left the choir and was sent at the King's expense to study in France and Italy. He returned to London in 1667, and on the 15th of November, in that year, is again mentioned by Pepys: —

"Home, and there find, as I expected, Mr. Cæsar and little Pelham Humfrey, lately returned from France, and is an absolute Mosieur, so full of form, and confidence, and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, at Blagrave and others, that they can not keep time or tune, nor understand anything; and at Grebus, the Frenchman, the King's master of musick, how he understands nothing, nor can play on any instrument and so cannot compose; and that he will give him a lift out of his place, and that he and the King are mighty great."

Whether "full of form and confidence and vanity," or not, the "little Pelham" held his own, on the following day, against the strongest of his rivals, when a selection of his music was played at Whitehall, in presence of the King. He was, in truth, the best English composer then living, and rapidly made his way into the front rank. He had already been appointed a Gentleman of the Chapel Royal before his return to England. On the death of Captain Cooke in 1672, he succeeded him as Master of the Children; and in the same year he was appointed Composer in Ordinary for the Violins to His Majesty in conjunction with Thomas Purcell. But his life was as short as it was brilliant. He died at Windsor in 1674, at the age of twenty-seven.

Michael Wise was appointed organist of Salisbury Cathedral in 1668, and was assassinated in the street in 1687.

John Blow received the degree of Doctor in Music from Archbishop Sancroft; was appointed organist of Westminster Abbey in 1669, Gentleman of the Chapel Royal in 1674, and in the same year, Master of the Children, as successor to Pelham Humfrey. In 1680 he generously resigned his appointment at Westminster Abbey to Henry Purcell; but resumed it after Purcell's death in 1695. His verse-anthems, *I was in the spirit on the Lord's day*, and *I beheld, and lo! a great multitude*, and his full anthems, *The Lord hear thee*, and *God is our hope*, are models of the choral writing of the period. His collection of songs entitled *Amphion Anglicus*, printed in 1700, contains the best of his secular works. He died in 1708.

These were all men who might well have been the glory of any school; yet their genius is completely thrown into the shade by that of their still nobler contemporary, Henry Purcell, greatest of English masters.

A passing sketch of Purcell's life and work, in a brief article like the present, would be wholly unworthy of a subject so important and comprehensive; we shall, therefore, content ourselves here with mentioning the date of his death, 1695, and for the history of his Art-life, refer our readers to the biography given in another part of our work.

With Henry Purcell, the adolescence of English Art may be fairly said to have come to an end. The master who succeeded him, though a Saxon by the mere accident of birth, was not only naturalized in England, but so thoroughly identified himself with her Art and national life, that he must forever be regarded as an Englishman to his heart's core. That George Frederic Handel assumed the leadership of English Art at the point at which Purcell had left it, and raised it to heights undreamed of, by no new introduction of foreign elements, but on the grand old national lines, must be evident to every honest student of his works. He was an English artist from the moment at which he produced his first opera in London, in 1711, until that of his death in 1759.

But of Handel, as of Purcell, it is impossible to speak worthily in a brief general article; we must, therefore, as in the former case, refer those who wish to study the history of his art-life to the biography given in another part of our work.

Unlike Purcell, Handel left behind him no successor capable of carrying on his work, or even of maintaining the English school at anything approaching the level to which he had raised it.

Dr. William Croft (1677–1727), Dr. Maurice Green (1696–1755), and Dr. William Boyce (1710–1779) as Church composers, and Dr. Christopher Pepusch (1667–1752), Dr. Thomas Augustine Arne

(1710–1778), Stephen Storace (1763–1796), and Charles Dibdin (1745–1814), as composers for the theatre, possessed real talent bordering upon genius, and have left behind them works that are not likely to be forgotten; but the mere accident of their having been born during the life-time of the giant, or not long after his death, inevitably dwarfs their figures in the great art-picture of the period. On the other hand, they deserve our respect, and much more than respect, for the skill with which they developed a new secular art-form, which holds an important place in the history of English music.

The so-called English Opera occupied in the 18th century a place distinctively its own. We say "so-called" because the title was really a misnomer. The work was not a true opera, but rather a drama, plentifully interspersed with incidental music. In the German *Singspiel* and the French *Opéra comique*, an immense amount of dialogue is spoken in alternation with the musical portions of the work. Æsthetically considered, this is a fatal anomaly. It is quite possible to imagine a conventional state of existence, the ordinary language of which should be that of music, in which the interchange of thought inseparable from the ordinary routine of daily life should be carried on in elaborate vocal phrases, not spoken but sung. However Utopian, such a condition of things is not logically absurd, for there is no limit to which the element of conventionality may not be carried by the poet. But the idea of a social condition in which conversation could be carried on in alternate bursts of singing and speaking, is manifestly absurd; so contrary to reason, that no amount of conventionality could possibly reconcile its incompatible elements. Such a condition is implied, both in the *Opéra comique* and the *Singspiel*, though we ignore the existence of the anomaly in our admiration for the superb music with which it has, from time to time, been associated by Mozart, Beethoven, Weber, Méhul, Cherubini, and other composers whose works are immortal. In the Italian Opera, the true *Dramma per la musica*, this absurdity has never been tolerated. Nor did it find a place in the English Opera of the 18th century, in which the dramatic action was carried on throughout in spoken dialogue, and the performers sang only in situations in which they might naturally have sung in real life. In other words, the music was not what is technically called dramatic, but incidental. Nothing could have been more logically consistent than this. It is no more unnatural for a lover to sing to his betrothed on the stage, than to do so in real life at a social party. The only mistake made by the English composers of the 18th century was that of calling their works operas, when they were really plays with an unusually large amount of music introduced into them. Of course there were exceptions; neither rare, nor unimportant deviations from the recognized principle. But this was, none the less, the general rule, sanctioned with equal force by theory and custom.

And the music so introduced was charming. In *The Beggar's Opera*, and *Polly*, Dr. Pepusch introduced a store of national and popular melodies, some of which are popular to the present day. Dr. Arne, whose *Artaxerxes* was a real opera framed on the Italian model, produced no other vernacular work in that form, but composed a number of English operas, some of which, including *Rosamond*, the poetry for which was written by Addison, and *Tom Thumb*, the *Opera of Operas*, adapted from Fielding's *Tragedy of Tragedies*, were in the highest degree successful, as were also his *Dido and Æneas*, and his music to the Masque, entitled *Alfred*, first performed in presence of Frederick, Prince of Wales, at Cliefden House, near Maidenhead, in 1740, and memorable still for its renowned finale, the imperishable *Rule Britannia*.

Harry Carey, the author of *Chrononhotonthologos*, but now best known by his quaint and beautiful ditty, *Sally in our alley*, was one of the most melodious composers of his time, and one of the most deservedly popular, though his career was terminated in the saddest possible manner. Overwhelmed with press of misfortune, he put an end to his own genial and otherwise blameless life, in 1744.

Stephen Storace, in *The haunted Tower*, *No Song*, *No Supper*, and *The Iron Chest*, achieved a great success, and would, no doubt, have won a still more lasting fame had he not died at the early age of thirty-three, from a violent cold caught at the first rehearsal of *The Iron Chest*, on the 19th of March, 1796.

William Reeve (1757–1815), the composer of the once amazingly popular song *Tipitywichet*, sung by the celebrated clown, Joseph Grimaldi, was successful in more than twenty English operas, the best of which was *The Round Tower*.

James Hook (1746–1827), the father of the very Rev. James Hook, D.D., Dean of Worcester, and

Theodore Hook, the novelist, and grandfather of the Very Rev. Walter Farquhar Hook, D.D., Dean of Chichester, composed a great number of successful English operas, including *Cupid's Revenge*, *The Lady of the Manor* and *Tekeli;* besides an innumerable series of songs, glees and other shorter works, sung at Renelagh, Marylebone and Vauxhall Gardens.

No writer of this prolific period more justly earned a high reputation than William Shield (1748–1829), whose English operas *The Flitch of Bacon*, *The Enchanted Castle*, *The Mysteries of the Castle*, *Aladdin*, *The Castle of Andalusia*, *The Lock and Key*, and others to the number of nearly forty, contain songs, which like *The Thorn* and *The Wolf* remain popular to this day, while his sea-songs, *The Arethusa*, *The Post-Captain* and *The Heaving of the Lead*, contest the palm with those of Charles Dibdin himself.

Charles Dibdin (1745–1814), the most thoroughly English composer that ever lived, was equally great in his sea-songs, his vocal performances and his English operas, of which he both wrote the words and composed the music. Among his best works of this class were *The Padlock*, *The Quaker* and *The Waterman*, in which last charming creation Mr. Sims Reeves achieved a success not very many years ago as great, probably, as that which greeted its first production in 1774. Many of Dibdin's melodies are still well-known and extremely popular; but his sea-songs are simply immortal. They are England's inalienable property; memorials of the period in which her old wooden ships were the pride of the nation and the glory of her people. *Tom Bowling*, *Ned that died at Sea*, *'Twas in the good ship Rover*, *Jack Ratlin*, *Ben Backstay*, *The Nancy*, *Poor Jack*, *Saturday night at sea* and a host of others too numerous to mention, must necessarily live as long as genial melody and true feeling are cared for in music. It is not too much to say that these spirited songs, so full of patriotic feeling and so free from every trace of vulgarity or morbid sentiment, did much to sustain the spirit of true patriotism in the British Navy during a long period of great and critical importance. The country felt this so strongly that in 1802, an annual pension of £200 was granted to him, but, — with meanness almost incredible !— revoked at the next change of ministry. Twelve years after this, on the 12th of July, 1814, he died of paralysis.

Another popular composer of the English operatic school was Michael Kelly (1764–1826), a dramatic singer who took part in the first performance of *Le Nozze di Figaro*, at Vienna, under Mozart's own personal direction in 1786, and has left us a glowing description of the event, in his *Reminiscences*, a delightful series of autobiographical sketches which he published in 1826 under the editorship of Theodore Hook. Kelly's most successful operas were *The Castle Spectre*, and notably *Bluebeard*, the march in which enjoyed for some years an astounding amount of popularity. He was not, however, a strikingly original composer, but delighted rather in converting to his own use the themes he had collected when studying on the continent. In his later years he established himself as a wine-merchant, and after his death in 1826, it was said of him that his epitaph should have described him as "an importer of music and composer of wines."

The next English dramatic composer of the period whose name calls for special notice is the celebrated tenor, John Braham (1774–1856), whose operas, *The Cabinet*, *The English Fleet*, *Thirty Thousand*, *The Devil's Bridge* and others of like character, probably owed no small portion of their popularity to his own magnificent singing of the principal parts.

Braham wrote exactly after the manner of his predecessors and contemporaries, in the true spirit of the old English opera, the form of which had long been so firmly established, that no constructional difference whatever is perceptible between the works of John Frederick Lampe (1703–1751), whose *Dragon of Wantley* was good enough to give undisguised pleasure to Handel himself, and those of the latest disciple of the school.

While English opera was thus working out its appointed destiny, a form of unaccompanied vocal music, equally English in character and absolutely incapable of transplantation into any of the foreign schools, took the place of the madrigal of the 16th century.

This was the glee, a form of part-song, marked by unmistakably national characteristics, and brought to undeniable perfection at a period subsequent to that at which the excellence of English Cathedral music began to decline.

The glee is essentially a creation of the 18th century; but it has been cultivated with equal success in the 19th, and has happily by no means been suffered as yet to die out. It differs from the madrigal, in that it is written in the modern system

of tonality in place of that appertaining to the old ecclesiastical modes, and in modern part-writing in place of strict counterpoint. These distinctions are crucial.

Whatever its pretended title, a vocal composition which is not written in one or other of the ecclesiastical modes and in which the laws of strict counterpoint are not honestly observed, is not and cannot be a madrigal. Such pieces are published continually and instances are on record of prizes having been awarded to them as true madrigals, but they have no possible right to the title. A prize might just as fairly be awarded to a waltz in duple or a polka in triple time. The fact that a madrigal is commonly sung in chorus and a glee by solo voices is a mere accident. The madrigal may be and often is very effectively sung by solo voices, though choral singing is generally too heavy for the glee, which is less ponderous in style and marked by less breadth of effect. It bears, indeed, a closer analogy to the modern part-song, though it really possesses an individuality of character which distinguishes it from all other vocal music of any school whatever.

The glee was cultivated with greatest effect during the 18th century by Jonathan Battishill (1738–1801), Dr. Benjamin Cooke (1734–1793); Stephen Paxton (*ob.* 1787); Luffman Atterbury (*ob.* 1796); Garrett Colley Wellesley, first Earl of Mornington, the father of the Duke of Wellington (1735–1781); John Danby (1755–1798); and John Hindle (1761–1796). The style developed by these accomplished masters of the school was carried with scarcely any perceptible charge into the 19th century by their successors, Samuel Webbe (1740–1816); Richard John Samuel Stevens (1757–1837); Dr. John Wall Callcott (1766–1821); Thomas Attwood (1767–1830); Reginald Spofforth (1768–1827); Sir Henry Rowley Bishop (1786–1855); William Horsley (1774–1858); and Sir John Goss (1800–1880).

It is to be hoped that the revered name with which our list here closes will not prove to be that of the last accomplished glee-writer, but that the phase of Art which was so happily continued without interruption from the 18th century to the 19th, may be carried with equally successful results into the now rapidly-approaching 20th.

In returning, after this brief but indispensable digression to the history of the English Opera, a felicitous connecting-link is provided for us by the name of Sir Henry Bishop, who was no less successful as a dramatic composer than as a graceful and effective glee-writer. He was, indeed, thoroughly accomplished in every branch of the art he cultivated; and not least so, though the fact appears to be but little known, in its strictly contrapuntal phase. We well remember some annotated proof-sheets shown to us in our boyhood by the late Mr. Vincent Novello, which proved this fact conclusively. Mr. Novello (1781–1861) had undertaken the difficult task of adding two or more parts to some English three-part madrigals of the 16th century. The process of adding real parts to a composition, in itself perfect and complete, is beset by difficulties so serious that the strongest contrapuntist may well enter upon it with diffidence. Mr. Novello himself sometimes doubted the expediency of the passages he proposed to introduce, and entered into consultation on the subject with Sir Henry as the best contrapuntist of his acquaintance, and the marginal annotations supplied by that gentleman, in pencil, threw so much light upon more than one important point that we have never ceased to feel grateful to Mr. Novello for his generosity in permitting us to study them. Many of our readers will no doubt feel surprised by our assertion that the genial composer of *The Chough and Crow*, and *Mynheer van Dunck* was so learned an adept of the severer school; yet a glance at the setting of the plain chaunt melody, *Alla Trinità beata*, which he contributed to the Rev. T. Helmore's *Hymnal Noted* will alone suffice to prove the fact, and the student may rest assured that the easy grace of his free modern part-writing was acquired not in spite of but by means of his careful study of the laws inculcated by the contrapuntists of the 16th century.

But it is of Sir Henry Bishop as a dramatic composer that we now propose to speak; and he was a very clever as well as a very popular one.

The success of his first great venture, *The Circassian Bride*, seemed assured on the night of its production at Covent Garden Theatre in 1809, but before a second performance could take place the theatre was burned to the ground. His reputation, however, was fully secured by *The Knight of Snowdon*, produced when the theatre was rebuilt in 1811. Between 1809 and 1841 he wrote more than seventy dramatic works. Many of these it is true, were adaptations, but his original English operas,

such as *The Miller and his Men*, *Guy Mannering*, *The Slave*, *The Law of Java*, *Clari*, and many others, contain songs and concerted movements never likely to be forgotten. *When the Wind Blows* (in *The Miller and his Men*) delighted even Rossini, most fastidious of critics. *The Chough and Crow* (in *Guy Mannering*), *Blow, Gentle Gales* (in *The Slave*), and *Mynheer van Dunck* (in *The Law of Java*) are master-pieces of modern vocal part-writing. The charming airs, *Bid me discourse*, *Should he upbraid*, *By the simplicity of Venus' Doves*, *Home, Sweet Home*, and a hundred others — we speak literally — are unsurpassed in their own peculiar style; and in some of the more elaborate movements, such as, *The Fox jumped over the Parson's Gate*, forming the finale to the first act of *Guy Mannering*, in which true pathos and the comic element are combined with masterly skill most artfully concealed, the true dramatic instinct is more strongly manifested than in the works of any other English composer of the period.

Bishop's immediate successor, Michael Balfe, whose detailed biography is given elsewhere, was succeeded, in turn, by Sir Julius Benedict, Sir George Macfarren, and Mr. Vincent Wallace. But a more prominent figure by far than any of these is that of Sir Sterndale Bennett, the greatest English composer of the present century. Since his lamented death, the line has been worthily continued by Sir Frederick Ouseley, Sir John Stainer, his successor in the Oxford Professorship, the Cambridge Professor, Dr. Villiers Stanford, Sir Arthur Sullivan, Sir Walter Parratt, Dr. Mackenzie, Dr. Bridge, Mr. Cusins, for many years "Master of the Queen's Private Band," Mr. Goring Thomas, Mr. Cowen, Sir Joseph Barnby, Dr. Alan Gray, the successful song-writers, Miss Maude White, and Mr. Arthur Somervell, and others too numerous even to mention by name. To criticise the respective merits of so many excellent musicians, within the limits of our present article, would be manifestly impossible, aud to notice a few only could not fail to give a generally false impression. The examination of their works, accessible to all, will give the only true idea of the progress of the English school. It is, indeed, through the Art-life of her best composers, that from the point at which we have now arrived, the history of Art in England can be most profitably studied. We therefore recommend our readers to pass on at once from our brief sketch, to its logical continuation in the lives of Michael Balfe, Sir Sterndale Bennett, Sir Arthur Sullivan, and other like biographies in another part of our work; and we cannot conclude better than by calling attention to the bright promise for the future afforded by the unwearied work carried on, at the Royal College of Music by Sir George Grove, and at the Royal Academy of Music by Dr. Mackenzie.

W. S. Rockstro.

MUSIC IN AMERICA

JOHN KNOWLES PAINE

Reproduction of a photograph from life by Notman, Boston.

MUSIC IN AMERICA

IT shall be my purpose in this paper to attempt a study of the degree and kind of cultivation which music has received in the United States and an estimate of its present state. By this is not meant an exhaustive history or even a presentation of facts in chronological sequence. I should, indeed, be puzzled to fix the scope of such a labor, and equally puzzled to say whence the facts are to be gleaned. The history of music in America is the history of a foreign art among foreign peoples, who from time to time have become domiciled in this country. The indigenous people and their indigenous art belong to an entirely different branch of study. Strictly speaking, a history of musical culture in America ought to consist of a series of chapters of local history.

But there have been certain strongly marked phases which have exerted influences beyond the territory within which they were first developed; and these, with the consent of the reader, shall be taken as starting points from which to pursue investigation in different directions, with the aim of showing how musical culture was spread throughout the country. I shall find these primal influences in the church for one phase, the theatre for another, and the German *Männergesang* for a third. I anticipate the criticism that in setting up the last as an institution worthy of being placed beside the church and theatre, I am making an invidious distinction in favor of one of the many peoples who have contributed to the population of the country. My defence is brief and conclusive. The attitude of Germany toward America in respect of the latter's musical culture is like that of ancient Greece toward the Roman Empire. It would be as unwise to attempt a study of music in America while ignoring the predominance of the German influence, as it would be to account for the origin and development of Latin literature and Latin learning without considering Hellenic influences. Germany has sent her teachers and performers to us, as Greece sent her teachers and artists to Rome. Moreover (and this fact is in itself conclusive), two of the most important features of our present musical life are almost wholly the fruit of the German element in our population. Without it we should not only be without orchestras, but also without that wide cultivation of the four-part song for men's voices which has done so much to spread love and appreciation for the art. The German's *Männergesang* is the offspring of his innate, social and artistic instincts. To them he is as true on the prairies of the far West as in his native home. Wherever he is found, no sooner does he meet his fellows than the institutions to which he so fondly clings are set up. There is another people to whom I should be glad to pay an equal meed of praise were it not that its musical activities are restricted to one form of the art, and its influence to single communities. This people is the Welsh, choralists of singular excellence, but who still practise that separatism in this country that their ancestors did in their native land, wherefore they were enabled to maintain their individuality as a race through all the revolutions, political and social, to which their island was subjected by Saxon, Norman and Dane. For each of these three factors in American music, save perhaps the last, we can easily find an area of greatest activity, which in turn must be our geographical starting points. For the church, and its offspring, choral music, we take New England, with Boston as its intellectual and political centre. For the theatre, with opera and instrumental music as its fruit, New York. The field of the German cannot be so easily fixed. He has practically monopolized the instrumental art since the first quarter of the nineteenth century wherever it be found, but the

specific institution to which I purpose to give special attention — the *Männergesang* — was chiefly active in the Western States.

I.

In the entire colonial period of American history the attitude of the people toward music as an art, is of greater interest than the results of their practical efforts at music-making. This is not strange. It must be confessed that the social soil, look where we will, was exceedingly unpromising. Of the institutions on which Europe depended during the seventeenth and eighteenth centuries for the advancement of musical taste, America had only one, — the church. The original colonists, moreover, were, in not a single instance, of the kind from which Apollo could expect worship. The stern Puritan of New England came with his prejudices set against all ornate or artistic music, and spent the first century of his American life in settling the question whether or not he ought to sing at all, and some time longer in making up his mind — the first proposition being accepted — if the musical symbols, *i. e.*, the notes, were not as closely allied to the devil as organs, and as much to be eschewed. In New York, where a liberalizing influence entered earlier (in which circumstance I shall find the reasons for the position which I shall give it in this sketch), the primitive conditions were no better.

"The customs of the place, the tastes of its people, the character of its entertainments were swayed by the Dutch element until far into the eighteenth century. The town was captured by the English in 1664; fifteen years later there was only one Episcopal minister in New York, who read the service in the Dutch church on Sundays after the departure of the Dutch congregation; and it was not until 1693 that English influence was powerful enough to secure a charter for Trinity Church, though the effort was begun some years before. Under such a social *régime* there was little hope for music. The first colonists were anything but artistically minded, and a century after the English had taken possession of New Amsterdam little other music was encouraged in old Amsterdam than the 'jingling of bells and of ducats.' . . . The fact is that the first colonists under the Dutch government were mostly poor adventurers who were too much engrossed with the pursuit of money to give much concern to any kind of mental culture. The colony was without a clergyman or schoolmaster twelve years. Besides all this, nothing is truer than that this phase of musical culture (*i. e.*, the choral) roots in the church; and in the case of the early settlers of New York, the influence exerted in this direction by the church was restrictive instead of encouraging. A large contingent of the colonists were French Huguenots, and they, like the Dutch, were members of the Reformed Church. This church, two hundred years ago, was as seriously determined as the Puritans of England, a little later, to extinguish every spark of the artistic element in religious service. When the Genevan Psalter was adopted, Calvin gave the strictest injunction that neither its words nor its melodies were to be altered. In the then excited condition of the religious mind, the restraining influence of such an injunction, and of an expression like that which follows, had a power which we can hardly estimate to-day. 'Those songs and melodies,' said Calvin, 'which are composed for the mere pleasure of the ear, and all they call ornamental music, and songs for four parts, do not behoove the majesty of the church, and can not fail greatly to displease God.'" *

The Dutch came to New York in 1621; the Puritans, whose character and attitude toward music I have already hinted at, to Massachusetts in 1630; Lord Baltimore's settlement in Maryland was made in 1634; Virginia's first colony was planted in 1607; Georgia's, in 1733. The slight differences in dates are less significant than the differences in the social and intellectual character of the colonists. The Atlantic seaboard south of New York furnishes to our purposes no historical data worthy of consideration from the colonial period. All that we have comes from the Puritan in New England and the Churchman in New York. The fact invites a more careful consideration than I have time to give it for the determination of the whole cause. The chief reason was doubtless the pre-eminence of Boston and New York in commerce, with the modifications in social life which such an occupation effected. Commerce leads to democracy, and democracy is in the truest sense the most active promoter of those forms of art which either for practice or enjoyment require the co-operation of numbers. This is most strikingly shown by the fact that New York was as early in the field as Vienna with a body of professional instrumentalists associated together for the purpose of giving symphonic concerts in public.

The tendency of life in the South was toward the development of an aristocracy, which, while it brought some of the social amenities and mental refinements to a high degree of perfection, could do nothing for music in its large forms. It would

* "Notes on the Cultivation of Choral Music," by H. E. Krehbiel, New York, 1884, p. 26 *et seq.*

seem as if the greater religious tolerance practised in the Southern cities should have encouraged the freer forms of music which are allied to the theatre; but it is a noteworthy fact that though the first company of English comedians that came to America went first to Virginia for the very reason that there the church was Episcopalian, and no Puritanic prejudice needed to be feared, it failed to find a footing until it reached New York. For several decades after the present century had opened, the custom set by the first visitors prevailed amongst foreign peripatetic artists; then it fell into disuse. A culture foreign in its forms began in New Orleans at the close of the last century (the first French theatrical company establishing itself there in 1791), and has been maintained ever since; but with this I can have little concern, since it has remained exclusively local in its ministrations and influences. I must return to the centres from which the galvanic shocks which have vivified art in America indubitably went forth.

I am convinced that though the religious feeling of New England excited a powerfully deterrent influence upon secular music down to the beginning of the nineteenth century, it was less to blame for the low state of musical culture prevalent than the fact that there were no educated musicians among the people to set a standard of performance and taste in the churches. The Puritans were not all image-breakers and worshippers of the ugly. Amongst their ministers and men of affairs there were many who partook of the spirit of Milton, and were willing "to reverse the rod, to spell the charm backward, to break the ties which bound a stupefied people to the seat of enchantment." These men would gladly have seen the Muses in the service of religion. Unfortunately the work of emancipation which they accomplished when they conquered the right for the choristers to sing in harmony, to make use of new psalm-books, to sing without the preliminary "lining out" or "deaconing off" of the hymns by clerk or elder, only led to a cruder and less artistic form of hymnology than the simple unisonal practice which had been brought across the ocean by the first comers. The whole question raised by the attitude of the Puritans toward music would be much better and more widely understood if it were brought into comparative study with the attitude of the opponents of artistic music in the council of Trent. The motives of the parties were the same. The question was religious, not artistic; and the eventual triumph of the educated, art-loving Italian cardinals differed only in degree, not in kind, from the triumph won by such men as John Cotton, Cotton Mather, Thomas Symmes, John Eliot, and others who broke down the prejudice against the use of notes in singing, and thus opened the way to what would doubtless have soon become an artistic church service — though it could not have become ornate — had there been educated musicians in the colonies to take advantage of the more liberal spirit which had been introduced. Their reformatory movement, however, ran out in the crude naturalism of William Billings, who is called the first American composer (1747–1800), and his followers. In the church music which these men introduced there was not progress, but retrogression. The new hymns were as crude and vulgar in text as in music, fit precursors indeed of the so-called "gospel hymns" which are so much admired to-day, and which are as frivolous and commonplace in melody, meagre in harmony, and secular in rhythm as their words are shocking in their familiar and even erotic treatment of the Divine Being. This parallel suggests the view which might be taken of the musical activities of the entire period now under discussion. Its interest is sociological, ethical and religious rather than musical. From a musical point of view it is only necessary to add that the period of license, which followed the period of liberty achieved by the cultured ministers, was followed by a period of reformation in taste in which the singing societies and conventions which had been evolved out of the church choirs took the leading part.

Our historians have left us without evidence of the establishment of our first choral societies. F. L. Ritter, in his "Music in America," says that "musical societies were established in New York about the middle of the last century," but he does not tell us anything about the source of his knowledge, and he is a historian whose generalizations ought to be cautiously received. The statement is interesting here chiefly as an indication, supported by other facts which presently I shall adduce, that foreign influences in New York begot a liberality which made the introduction of artistic music an easier task in that city than in the towns of New England. New York certainly made acquaintance

with English opera about the time mentioned by Dr. Ritter, and it is possible that amateur societies came into existence before the close of the eighteenth century. The direct evidence which has been preserved, however, shows that New England was not only in advance of New York in the number of its singing societies, but that its activity in this field was incomparably greater. I quote from the "History of the Handel and Haydn Society," by Charles C. Perkins: "Its coming," that is, the coming of the Handel and Haydn Society, "was heralded by many earlier organizations of its kind, formed in Massachusetts towards the close of the last and in the first fifteen years of the present century, whose efforts to ameliorate the style of performing sacred music, and to raise the standard of taste, deserve recognition and remembrance. Among these were the Stoughton Musical Society, founded Nov. 7, 1786, notable as the first and, so far as we are aware, as the only musical institution which has held uninterrupted meetings from so remote a period down to the present time; the Independent Musical Society, established at Boston in the same year which gave concerts at King's Chapel in 1788, and took part there in commemorating the death of Washington (Dec. 14, 1799) on his first succeeding birthday; the Franklin (1804), the Salem, the Middlesex, the West Boston (1806–23), the Massachusetts Musical (1807), the Lock Hospital (1812), and the Norfolk Musical Societies." To this list I add at once the Handel and Haydn Society of Boston (founded in 1815), which deserves to be set down as the most potent medium that America has ever had for the dissemination of taste and love for choral music. Its members have been zealous missionaries throughout the length and breadth of the land, and the fruits of its influence are incalculable. I must let this suffice, inadequate as it is, to convey an idea of the beginning of the better choral culture in New England, in order to show at once how puissant was the spirit which had its finest manifestation seventy-eight years ago in the Handel and Haydn Society.

I have found no earlier date in New York than 1823, when there existed a Zion Church Musical Association, out of which grew the Choral Society and the New York Sacred Music Society; but that there were earlier societies is beyond all peradventure. I have set down the operatic and instrumental phases as those in which New York's influence was most felt, and, therefore, have the less desire to attempt to unravel the mystery of choral beginnings in that city.

To show the rapid spread of choral culture in those sections of the country which drew their intellectual impulses from New England and New York, I will cite but one case, which came to my knowledge, much to my amazement, when engaged in historical research in the West some years ago. The force and propriety of the illustration are enhanced by the fact that the case comes from a city which for twenty years had held the musical sceptre in the Middle States.

The first white settlement in the Territory northwest of the Ohio River was made in 1788. In December of that year the town which is now Cincinnati was laid out by men from New Jersey. When the nineteenth century opened, the town consisted of a few frame and log houses near a fort to which a population of about 750 souls looked for protection against the Indians. In 1815, John McCormick was already advertising for subscriptions to a book of choral music which he said he had "had in contemplation for many years," and hoped would "furnish the different societies with the most useful tunes and anthems." In the year which saw the birth of the Handel and Haydn Society, therefore, there were already several singing societies in the brisk little town on the Ohio River. All this within three decades after the first settlement in the Northwestern Territory, and scarcely more than twenty years after the time when the members of the first church in Cincinnati were punished by fine if they came to meeting without their rifles ready to resist an Indian attack.

This reference to Cincinnati brings to our attention another chapter of musical beginnings in America. The activity of the psalm-tune teachers in New England was seldom limited to their immediate *habitat*. The spread of volunteer church choirs created a demand for better instruction than was at the command of smaller communities, and quite early in the century the convention idea was born. Dr. Ritter traces it back to September, 1829, when the Central Musical Society of New Hampshire, composed of a number of church choirs, held a convention. In Boston the agitation began eight or nine years later, though the custom of delivering instruction by lecture, which was its first impulse, had its inception at the Boston Acad-

emy of Music in August, 1834. In some cases, notably that of the Worcester County Association, these conventions developed into the modern musical festival; but this was much later, and not until a new influence had made itself felt. To that influence sufficient credit has not been given in the books, and I therefore gladly yield up a portion of the inadequate space at my command to it. I have already intimated that the Germans brought their love for music and sociability with them when they came to this country. In their case there was no need of such laborious preparations of the soil as had to be accomplished in New England. Wherever a settlement of a few dozen families, or even less, was effected, there arose a singing society. New York had its Concordia, which practised vocal and instrumental music in the fourth decade of this century under Daniel Schlesinger, one of the first thoroughly educated German musicians that came to America. The date of the organization of this society has thus far eluded my research, but in June, 1839, it took the principal part in a musical solemnity in honor of its conductor, then recently deceased, which concert gave rise to the movement which culminated three years later in the founding of the New York Philharmonic Society, the first professional orchestra devoted to public concert-giving in the United States. At this time, however, there were several German singing societies in the country. The oldest is said to be the Männerchor of Philadelphia, founded in 1835. Baltimore came next with its Liederkranz, in 1836. As fast as German settlements were made in the West, there followed similar societies, whose desire to fraternize soon developed unions known as *Sängerbünde*. Milwaukee, St. Louis, Cincinnati, Louisville, Madison, Ind., and other cities boasted small organizations in the forties, whose zeal and enthusiasm were greatly stimulated by the influx of Germans after the political revolution of 1848 and 1849. A custom for which the two societies of Philadelphia and Baltimore set the American example was transferred to the West, and out of a friendly visit paid by the Cincinnati Liedertafel to the Louisville Liederkranz in 1848 grew the North American Sängerbund and its monster festivals. Of these festivals the first was held in Cincinnati on June 1, 1849, and because of its interest in connection with the great biennial festivals which have made Cincinnati famous throughout the world, I venture to reprint the following notes on it from my "Account of the Fourth Musical Festival held at Cincinnati": —

"Viewed in the light of the events of the last few years the first German festival held here in 1849 looks very modest, and yet at the time it meant much to the Germans. Only one concert was given; it was on June 1, and of all the city's populace only four hundred bought tickets at fifty cents each. The result was a deficit which by a subsequent concert, arranged to cover it, was swelled to one hundred and seventy-one dollars, and the singers were assessed to pay this. The chorus numbered one hundred and eighteen, there being twenty-eight first tenors, thirty-two second tenors, twenty-nine first basses, and twenty-nine second basses. The societies participating were the Louisville Liederkranz (fifteen singers), Madison Gesangverein (nine singers), Cincinnati Liedertafel (thirty-two singers), Cincinnati Gesang und Bildungsverein (thirty-three singers), Cincinnati Schweizerverein (fourteen singers), eight delegates from the Louisville Orpheus, and seven singers from Cincinnati who did not belong to any society. The concerts were given in Armory Hall on Court Street, afterwards known for many years as Geyer's Assembly Rooms. The music consisted of part-songs by Zoellner, Mozart, Kreutzer, Frech, Proch, Reichardt, Abt, Silcher and Baumann. The second festival was held in 1850 in Louisville. The Cincinnati societies participated, and carried off both of the prizes offered. In 1851, when the third festival was given in Cincinnati, the Bund had grown to include fourteen societies by additions from Columbus, Hamilton, Cleveland, St. Louis, Newport, Ky., Lafayette, Ind., and Detroit; and the chorus, which was conducted by William Klausmeyer, numbered two hundred and forty-seven voices. Instrumental music by the Military Band from the United States garrison at Newport was given a place on the programme. Nineteen years later, and in the same city that saw this small beginning, a festival was celebrated which had nearly two thousand singers in its chorus, and the concerts were given in a building specially erected for the purpose. This was in 1870, and from this went out one of the influences that called the May festivals into life."

The festivals referred to in the foregoing are the notable affairs which are still held biennially in Cincinnati, and which are essentially the creation of Mr. Theodore Thomas, who has directed them all from the beginning. The first was held in 1873, the second in 1875, the third in 1878, by which time the public-spirited citizens of Cincinnati, headed by Mr. Reuben R. Springer, since dead, had provided the present magnificent Music Hall as its permanent domicile. The first two festivals were held in the building raised for the German

Sängerfest of 1870, which had been preserved for Exposition purposes. The Cincinnati festivals have in turn inspired similar undertakings in such cities as Chicago, St. Louis, Philadelphia and Indianapolis, and it is for this reason that I choose to look upon the German Sängerfeste as the real precursors of the American choral festivals, rather than the conventions and festivals of New England. The first of the Handel and Haydn Society's festivals did not take place until May, 1857, by which time nine of the German-American festivals had been held in Cincinnati, Louisville, Columbus, Dayton, Canton, Cleveland and Detroit. Since 1877, when the twentieth Sängerfest was held in Louisville, the exclusive use of a male chorus has been abandoned by the Sängerbund, and the festivals have been made more nearly to approximate the model set by the Cincinnati festivals.

Looking aside for the present from the operative or creative causes of the spread of choral culture, whose genesis I have at least hinted at, I conclude this branch of my study with a summary of results as noted after reviewing the season's concert activities two years or so ago. I was then able to count up in the United States twelve cities with choirs numbering from two hundred to five hundred voices, thirteen with choirs of from one hundred to two hundred voices, seventeen with choirs of one hundred or less. In at least fifty cities of the United States oratorios are now sung annually, generally with full orchestral accompaniment.

Of musical composition during the period of choral beginnings which I have outlined, not much is to be said. If the "fuguing tunes" of Billings and his followers were an original attempt, they were also crude, frequently vulgar and inartistic. The psalmodists who followed displayed better taste, but they added nothing which in a history of art can be described as material to the body of music. It must suffice merely to mention the names of such men as Andrew Law (1748–1821), whose chief title to distinction, if Gould is correct, might be said to lie in the fact that he introduced the custom of having women sing the soprano part, hitherto, and until some years after the organization of the Handel and Haydn Society, given to the tenor men; Jacob Kimball (1761–1826), Oliver Holden, Samuel Holyoke (1776–1816), Daniel Read, Timothy Swan, Jacob French, Oliver Shaw, Henry Kemble Oliver, Thomas Hastings (1787–1872), Lowell Mason (1792–1872), and Nathaniel Gould. The activity of these men was confined to the compilation of hymn-books and collections of choral music designed for conventions, and their enrichment through rearrangement and adaptations to church use of foreign melodies and original hymns. In New York two English church musicians, William Tuckey and Dr. Hodges, organists of Trinity Church, long exerted an influence, as did Dr. Tuckerman in Boston, finding a field of usefulness in the encouragement of the English Cathedral style of composition; but of the fruits of their labors little is to be found to-day.

C. E. Horn, also an Englishman, who wrote what were called operas seventy-five years ago, and also composed and sang ballads, some of which have lived, wrote an "Ode to Washington" in 1832, and an oratorio, "The Remission of Sin," in 1836. Charles Zeuner, a German, who came to Boston in 1824, wrote an oratorio, "The Feast of Tabernacles," which was performed by the Academy of Music in 1836. There was, indeed, throughout the East, a vast deal of energy devoted to composition in the oratorio style about the middle of the century. Asahel Abbott, in New York, whose memory is preserved by scarcely more than half a dozen of the older musicians of the city, wrote no less than ten oratorios in the style of Handel, between 1845 and 1860. One of them even attained to the dignity of a public performance. Since they were never printed, it is impossible to say how successfully the feat of writing in the manner of Handel was accomplished. It is a more agreeable and also more profitable task to turn from the contemplation of such vague figures to others of whom we possess more accurate knowledge. For the present I shall confine myself to composers whose activities have been chiefly devoted to oratorio and church music.

Charles C. Perkins, at various times president, conductor and historian of the Handel and Haydn Society, was also a composer, whose cantata entitled "Columbus" was performed by the Musical Fund Society in Boston.

Among the earliest of American musicans who went abroad for the purpose of acquiring a thorough schooling was James Cutler Dunn Parker, who deserves mention both for his own sake and because of his influence upon the career of a kinsman, — Dudley Buck. Mr. Parker was born in

Boston on June 2, 1828, and pursued his musical studies in the years 1851–54 at the Conservatory of Leipsic, his teachers being Moscheles, Plaidy, Hauptmann, Rietz, Richter, and others. Though his time, since he returned to Boston in September, 1854, has been largely taken up by his duties as organist and teacher, Mr. Parker has written much music, almost exclusively of an ecclesiastical character. His principal works in the larger forms are two religious cantatas, "Redemption Hymn" and "St. John," and a secular cantata, for men's voices, called "The Blind King." "St. John" was honored with a place on the programme of the seventy-fifth anniversary festival of the Handel and Haydn Society in April, 1890. Mr. Parker's taste has kept him in the flowery paths of a century ago. His music displays a neat melodic fancy, unquestioned skill in orchestration, and respect for recondite forms. His "St. John" showed itself excellently adapted to the occasion for which it was composed. It is full of variety and color effects, and moments of graceful sentiment alternate with others in which breadth, dignity and solemnity are successfully striven for.

Mr. Parker had been back from his studies abroad only a few years when his example and advice sent a young student to Leipsic who was destined to fill a large place in the musical life of his country. This was Dudley Buck, the son of a shipping merchant of Hartford, Conn., where he was born on March 10, 1839. The lad's father had intended that he should also follow a commercial career, but had permitted him to gratify his love for music by studying with W. J. Babcock, a local teacher. His studies, helped along with draughts from a book on thorough-bass borrowed from one of his father's clerks, led him to try his hand at composition. He was already filling a position as church organist, and now discovered so ardent a desire to devote himself wholly to music that his father decided to yield to his wishes, provided that Mr. Parker should find indications of creative talent in the compositions which he submitted to him. The answer was favorable, and young Buck was taken from Trinity College and sent to Leipsic, where he entered the Conservatory. Hauptmann and Richter became his teachers in harmony and composition, Rietz in instrumentation, and Moscheles and Plaidy in pianoforte playing. From Leipsic he went to Dresden to ground himself in organ-playing under Johann Gottlob Schneider, and on his return to Hartford it was as an organist that he first made his mark. He was soon known throughout the country as a concert player, and in 1869 he took up a residence in Chicago, where he remained until rendered homeless by the great fire of 1871. This catastrophe turned his face again toward the East. He went to Boston, became organist of the Music Hall, and was thence called to New York by Theodore Thomas as assistant conductor of the Central Park Garden concerts. In 1876 he established himself in Brooklyn, where he has since resided and devoted himself with phenomenal industry to his duties as organist and choir director, composer and teacher. Concerning his compositions, Mr. George P. Upton writes as follows: —

"The thorough manner in which Mr. Buck was grounded in the principles of his art as the outcome of his studies under his German teachers is illustrated in his music, particularly in that written for the church, and to a certain extent in his dramatic compositions. The effects of that early training are manifest in the breadth and solidity with which he constructs his work, and his devotion to classic principles, and what may be called the severe style. Mr. Buck's earliest compositions were in the field of church music, where, it may be said without disparagement to other American composers in this department, he created an epoch in this country. Had he possessed learning alone, he might have been in danger of becoming pedantic; but fortunately he has genuine poetic feeling and artistic fancy, and this combination has served to temper his tendencies toward classicism and preserve the happy medium so that his music is calculated to charm both the scholar and the *dilettante*, to please a strictly musical audience or delight the general public. His original ambition was for the higher and best style, and he has never departed from it. In his sacred music his devotion to the fugal style is well known, and, as the late critic, Mr. J. R. G. Hassard, tells, a musical friend on one occasion disputed with him as to the value of the fugue, contending that it was a mere matter of ingenuity, and that it was impossible to express any particular sentiment with it within the limits of an ordinary church anthem. To prove the contrary, Mr. Buck produced in his Easter anthem, 'As it began to

Dawn,' a double fugue which is devotional in style and admirably expresses the joyous sentiment of the festival season. In the organ accompaniments of his church music as well as in his solo numbers for that instrument, he manifests consummate mastery of its resources. Equally in his writing for orchestra he shows admirable form, artistic feeling, and brightness and warmth of color.

"Mr. Buck's sacred music unquestionably has done much to elevate and enrich the service of the church. His earlier efforts were almost entirely in this direction, since it was about the only field then open to American composers. But as he felt his power develop he essayed other forms and met with pronounced success, especially in his dramatic works. He has the true dramatic instinct reinforced with genuine poetical feeling and taste, as is shown in such large works as 'Don Munio,' 'The Light of Asia,' 'The Voyage of Columbus,' and 'The Golden Legend,' the last-named being the prize composition for the Cincinnati festival of 1880. His works stamp him as one of the most original and scholarly of American composers, and it is safe to prophesy that time will not diminish his fame. He has had a strong and healthy influence upon the development of American music, and if such a thing be possible as an American school, he will be regarded in the future as one of the pioneers who prepared the way for it."

The list of Mr. Buck's compositions is so large that it is impracticable to give it here in full. I must ignore his many compositions for organ, his songs, church services, anthems, and many other smaller works in order simply to enumerate those written in the larger forms. These include a festival hymn, "O Peace, thine Upsoaring Pinions," written for the Boston Peace Jubilee, 1872; "Forty-sixth Psalm," for soli, chorus and orchestra, performed by the Handel and Haydn Society in 1873; "The Legend of Don Munio," for mixed chorus and small orchestra, 1874; "The Centennial Meditation of Columbia," words by Sidney Lanier, written for the Centennial Exposition at Philadelphia, 1876; "The Golden Legend," scenes for soli, chorus and orchestra from Longfellow's dramatic poem, 1880; "Deseret," a comic opera, libretto by W. A. Croffut, 1880; "Marmion," symphonic overture, 1880; "The Voyage of Columbus," for soli, male chorus and orchestra, 1885; "The Light of Asia," words by Sir Edwin Arnold, an oratorio, 1885; "King Olaf's Christmas," for male chorus, 1887; "The Story of the Cross," a Passion cantata, 1891. Mr. Buck has also written the book and music of a grand opera dealing with an Egypto-Roman subject, entitled "Serapis"; but this, unlike all his other compositions, has neither been published nor performed. Among his other unpublished works is a symphony in E flat, a concertino for four horns and orchestra, and two string quartets.

A Boston composer, whose labors have been given almost exclusively to the church, is Samuel Brenton Whitney, whose name is a familiar one on service lists. I have called him a Boston composer because his principal work has been done there, though he is a native of Vermont. He was born at Woodstock on June 4, 1842; studied music first with local teachers, then with Carl Wels, in New York, and afterwards with Prof. John K. Paine. From the latter he enjoyed lessons in organ and pianoforte playing, composition and instrumentation. Though Mr. Whitney's compositions are chiefly services and anthems, he has also written a trio for pianoforte and strings.

Another Boston composer, H. M. Dunham, has written fine organ sonatas.

The compositions of George E. Whiting cover nearly all forms, large and small, instrumental and vocal, though the centre of gravity of his work must also be sought in the church. Unlike the majority of his colleagues, Mr. Whiting has written chiefly for the Roman Catholic Church, of which he is a communicant, and to which his services as organist and composer have been almost exclusively devoted. He was born in Holliston, Mass., on Sept. 14, 1843, was already a music student at five years of age, and an organist in Hartford at seventeen. He is a most industrious composer, and has placed to his credit, besides many smaller works, two masses and a Te Deum, a cantata, "The Tale of the Viking," settings of Bürger's ballad "Leonore" and Macauley's "Henry of Navarre," and a "March of the Monks of Bangor." The last two compositions are for men's voices and orchestra, the others for solo voices, mixed chorus and orchestra. Among his instrumental writings are a symphony, suite, and concert overture for orchestra, a pianoforte concerto, and many compositions for organ.

Chiefly because of the fact that his finest artistic triumph has been won in oratorio, I class Mr.

Horatio William Parker with choral writers. This composer belongs to the younger school that have brought the traditions of the Munich Conservatory with them to their native country, and are chiefly distinguished by the eclecticism of their style and their liberality of thought in respect of artistic dogma. Mr. Parker was born in Auburndale, Mass., on Sept. 15, 1863. His paternal and maternal ancestors have been Americans for two centuries, so that, despite his foreign schooling, he is most pronouncedly an American composer. His earliest musical studies were made with his mother, who laid the foundation on which afterward his teachers in Boston, Stephen A. Emery and George W. Chadwick, and the professors of the Munich Conservatory, which institution he entered in 1882, built the superstructure of the sound and extensive learning which is now his. His numbered works, which do not include a large number of songs and smaller pieces for the church, published by Novello, Ewer & Co., G. Schirmer, Schmidt and Stevens, had reached a total of thirty-four by the close of the year 1892; the dignity and earnestness of his labors being abundantly evidenced by the fact that among these works are a symphony, three concert overtures, two cantata, an oratorio, a scherzo for orchestra, string quartet, suite for pianoforte, violin and violoncello, and several choruses for men's and mixed voices, with orchestral accompaniment. His cantata, "The Dream King and his Love," received a prize at the first competition instituted by the National Conservatory of Music in New York in 1893, and in the spring of the same year his oratorio, "Hora Novissima," published by Novello, Ewer & Co., was performed by the Church Choral Society. Its luxuriousness of melody and harmonic fecundity, not less than the freedom and strength with which the learned forms are handled in the score, won enthusiastic praise from the critics, lay and professional.

It is an indication of the trend given to musical culture in Boston by the choral practice in which it was pre-eminent from the beginning, that so many of the American composers who have made a specialty of music for the voice should have been born, educated, or employed in that city. In the larger and more important list to which I shall revert presently, after reviewing the development of instrumental music, several composers will be found whose writings in the choral forms are of quite as much significance as those for instruments. That they are not treated of now is due simply to the fact that I have found their successful compositions to be most numerous in the instrumental forms. The importance attached to choral music in Cincinnati, and the encouragement which went out from the May festivals, naturally cause one to turn to that city, after Boston. Unfortunately for the local pride of the Cincinnatians, the best results achieved as a consequence of their energetic cultivation of choral music are seen in the influence upon the sons of other cities. Mr. Otto Singer (born July 26, 1833), who ably seconded Mr. Thomas's labors in the early days of the festivals, composed an ode for the dedication of the Music Hall in 1878, and made an effective setting of Mrs. Hemans's poem, "The Landing of the Pilgrims," for the Harmonic Society's festival of 1876; but Mr. Singer, though he has given the best years of his life to American music, is a German, born in Sora, Saxony, and educated musically at the Leipsic Conservatory. His case is something like that of Dr. Leopold Damrosch (born in Posen, Oct. 22, 1832), to whose zeal and ability the prosperous existence of the Symphony and Oratorio Societies of New York bear witness. Mr. Singer came to New York in 1869, on the recommendation of Liszt, to take part in the contemplated organization of a school of music by Theodore Thomas and William Mason. The project fell through, and Mr. Thomas sent Mr. Singer to be festival choirmaster in Cincinnati in 1872. He remained there twenty years. Dr. Damrosch came to America to be conductor of the Männergesangverein Arion in 1871. He organized the Oratorio Society two years later, and directed its affairs until his death in 1885. Two cantatas, composed by him, are on the list of the society; they are "Ruth and Naomi" (1875), and "Sulamith" (1882).

In 1880 a prize of $1,000 for the best choral work with orchestra offered by the Cincinnati Festival Association was won by Dudley Buck, with his "Golden Legend"; two years later the successful competitor for a prize of like amount was W. W. Gilchrist. Mr. Gilchrist's activities have all been given to Philadelphia, where he has lived since his ninth year, save the year 1871 spent in teaching in Cincinnati. He was born in Jersey City on Jan. 8, 1846; his father being a Canadian of Scotch extraction, his mother a New-Yorker of Puritan descent. The

family was musical, and Mr. Gilchrist's education in music began in the home circle. After the family's removal to Philadelphia, he became the pupil of Hugh A. Clarke, and he has never had another teacher. Having little inclination for instrumental work, he studied singing and composition, and these branches, together with conducting and teaching, he has since practised. His first successful venture in composition was made in 1877, when he gained two prizes for men's part-songs offered by the Abt Society; his second was of a similar nature, — in 1880 he took all of three prizes offered by the Mendelssohn Glee Club of New York. The composition with which he carried off the Cincinnati Festival prize in 1882 was a setting for soprano solo, chorus and orchestra of the Forty-sixth Psalm. Other cantatas by Mr. Gilchrist are "Prayer and Praise," "The Rose," and "The Uplifted Gates," all for mixed chorus and orchestra. He has written many part-songs for four voices, men's, women's, and mixed songs with pianoforte accompaniment, anthems, a trio and quintet for pianoforte and strings, a symphony, a suite for pianoforte and orchestra, and an operetta entitled "Pyramus and Thisbe." In manner Mr. Gilchrist leans toward Mendelssohn. This might also be said of Dr. Hugh Archibald Clarke, of Philadelphia, who, as has already been mentioned, was Mr. Gilchrist's only teacher. Dr. Clarke was born on Aug. 15, 1839, in Canada, and is a pupil of his father, J. P. Clarke, Mus. Doc. Dr. Clarke's principal compositions are "Jerusalem," an oratorio, and incidental music for Aristophanes's "Acharnians," both of which works have been published and performed, and a cantata, "Prometheus," the text from Shelley's poem. Among the composers of church services and anthems who have enjoyed great and lasting popularity are Joseph Mosenthal of New York, and Hermann Kotzschmar of Portland, Me. For the Worcester (Mass.) festival of 1891, Victor Herbert composed a cantata entitled "The Captive," whose broad dramatic effects and intense emotionality entitle it to praise. Mr. Herbert has also written a large number of effective songs in the German manner, but since it is there that his strength lies, he might better be counted amongst orchestral composers. He is an Irishman, born in Dublin, but reared and educated in Germany, whence he brought all of his artistic tastes and predilections when he came to New York, as a member of the orchestra of the Metropolitan Opera Company, in 1886.

II.

I reach the phase of musical culture for which the impulses came chiefly from New York, — the instrumental. In a manner this phase is intimately connected with the theatre, which fact sufficiently explains why it grew up in New York rather than in Boston. The history of the theatre in New York begins nearly half a century earlier than the Boston history. The Federal Theatre in Boston was established in 1794, one year after the law of 1750 forbidding theatrical performances had been repealed. In 1750, New York was already listening to "The Beggar's Opera." Naturally this argues the existence of theatrical orchestras; and Mr. Ireland, in his history of the American stage, has a record to the effect that in 1798 the band of the Park Theatre consisted of fourteen men. It is highly probable that amateur bands were already to be found in New York as well as in Boston at this time, but it is certain that there was not one perfectly constituted orchestra in America until nearly half of the nineteenth century had gone by. In fact the frontier towns, where there were garrisons with military bands, were almost as happily placed in respect of instrumental music as the larger cities of the seaboard. The band at Fort Washington enlivened the social festivities of the infant community of Cincinnati, for instance, and stimulated so much ambition that when a theatrical company proposed to give some performances in 1814 on its way to the older and more refined community of Frankfort, Ky., it found a Harmonical Society ready to provide the incidental and between-acts music. But this Harmonical Society was a brass band. In Boston as late as 1798 it was necessary to call in the assistance of the band of "His Most Christian Majesty's Fleet" in order to provide the instrumental accompaniments at a concert given in honor of President Washington. The band doubtless furnished the wind instruments, as there were amateur string players in Boston at the time, the amateur movement having taken possession of that city perhaps as early as it did New York, the viols having been partly purged of their wickedness by their admission to the choir lofts of the churches, in imitation of the English custom. Even under the liberal influences prevailing in New York, orchestral

music remained in a grievous state until it came into the care of professional musicians from Germany. I quote from my memorial history of the New York Philharmonic Society: —

"The theatrical orchestras of the first quarter of the nineteenth century were doleful affairs. They seem still to have been largely recruited from England. Their composition was not calculated to educate the public to an appreciation of the higher class of music. Not only were the solo instruments essential to the performance of the classical overtures and symphonies wanting, but the distribution of the instruments present in the band was subversive of all sense of euphony. The rude taste of a community which had to be cautioned not to stand on the chairs at a reception, and which was rebuked for its habit of resting its boots on the cushioned rails of the theatres, naturally found its chief delight in the flaring of trumpets and trombones, and

'The double, double, double beat
Of the thund'ring drum.'

Trumpets, trombones, and drums were in every orchestra, but in 1817 there was but one bassoon in the city; and a German musician, who wrote a letter to the German musical journal called *Cæcilia*, published in Mayence in 1828, said that at that time there was only one oboe player in America, and he lived in Baltimore. This statement, though not strictly true (Gottlieb Graupner, who was at the head of musical matters in Boston at the time, having become a resident of the city in 1798, was an oboe player, and a 'hautboy concerto,' was announced to be played in Boston as early as 1792), suffices to characterize the period. . . .

"The first Italian opera company which came to New York was that of Manoel Garcia, who gave his first season at the Park Theatre in 1825. His orchestra, composed of local musicians, contained seven violins, two violas, three violoncellos, two double-basses, two flutes, two clarinets, one bassoon, two horns, two trumpets, and kettle drums. Four of the members of this band were amongst the founders of the Philharmonic Society, one of them being the originator of the plan. The record is silent on the question of how the oboe parts were supplied in operas like Mozart's 'Don Giovanni' and Rossini's 'Barber of Seville,' both of which were sung by the company. . . . A second Italian company came to New York in 1832, headed by Montressor as manager. Montressor seems to have been advised as to the prevailing instrumental penury. He brought with him a portion of his instrumental forces, and amongst others two Italian oboists. Prof. Ritter's statement that on this occasion 'for the first time two oboes, Paggi and Conti, made their appearance in an American orchestra,' is mere assumption, however, for it is more than likely that the Philharmonic Society (amateur) which Graupner established in Boston in 1810, and which played symphonies by Haydn, also made use of oboes, Graupner being an oboist; and an old programme, already referred to, indicating that an oboe solo was not a novelty in 1792. Still when Madame Caradori Allan gave a season of Italian opera at the Park Theatre in 1838, there was no oboe in the orchestra, the first oboe part being played on a flute. This was one means of supplying the deficiency. Another, more common, is illustrated in the composition of the orchestra which played at a concert of the Musical Fund in 1836. In this there were thirteen violins, two violas, three violoncellos, two double-basses, two flutes, four clarinets, two bassoons, four horns, one trumpet, three trombones, kettle drums and cymbals, — in all, thirty-eight men. Here the presence of four clarinets is explained by the circumstance that two of them played the oboe parts. . . . The Musical Fund, whose orchestra has been referred to, was a professional organization which came into existence in 1828. Its artistic calibre and the character of the forces over which it had control may be guessed from the circumstance that at one of its concerts it played Beethoven's 'Heroic' symphony arranged as a septet. It is a noteworthy fact, as illustrating the one-sided character of the musical taste of the New York public in the early decades of the century, that the largest orchestras took part in the concerts of the choral societies and amateur bodies, whose purpose was nominally to cultivate instrumental music. . . . In instrumental music popular taste had not been given an opportunity to develop beyond the compositions within the scope of the amateur societies and the ill-balanced theatre orchestras. The overture to 'Zampa' (Hérold), 'Cheval de Bronze' and 'Masaniello' (Auber), 'Zaira' (Winter), 'Semiramide' and 'William Tell' (Rossini), were *tours de force* reserved for the most pretentious concerts. . . . In the theatres the musicians sometimes essayed simpler movements from Haydn's symphonies, and those of Pleyel, and even Mozart and Beethoven, but this was chiefly for their own edification, and the circumstance speaks more for their zeal than their judgment. But though the performances were crude, the spirit which prompted them held in it the promise of good. Without the encouragement of courts or nobility, compelled to rely wholly on their own rude resources, the people of New York took up the cultivation of music, and were ready to extend encouragement to a professional organization as early as the chief musical city of Europe. The difference between Vienna and New York was in degree, not in kind." *

This describes a state of affairs such as I have every reason to believe existed in Boston, Philadelphia, Baltimore, and all the other cities of the Union for fifty years after the colonies achieved their independence. In fact, it may be said with a

* "The Philharmonic Society of New York," by Henry Edward Krehbiel, New York and London, Novello, Ewer & Co., 1892.

much fairer degree of truth than is generally supposed that it was common even in the Old World outside the capitals. It was the period of amateur effort which succeeded to the period of direct maintenance by monarch and nobility. If we must set it down as the day of small beginnings, we must also recognize that it ushered in the period of democratic encouragement, within which most wonderful evidence was adduced of the energy and capacity of the American people. These qualities were strikingly demonstrated by the organization in 1842 of the New York Philharmonic Society, the impulse to which came from the success attained at a concert given in honor of the memory of Daniel Schlesinger on June 25, 1839, when the largest and best orchestra ever gathered together in New York up to that time (it numbered sixty men) took part. It seems strange, yet it is a fact amply attested by men yet alive, that the enthusiasm created by a performance of the overture to "Der Freischütz" endured so long that it finally persuaded the leading orchestral players of the city to associate themselves together for the distinct purpose of regularly performing symphonic music in public. The leading spirits in the movement were U. C. Hill, a Connecticut Yankee; H. C. Timm (1811–92), a pianist and orchestral player born in Hamburg, who filled as large and pervasive a place in the musical life of New York at the dawn of its classical period as Gottlieb Graupner did in Boston; D. G. Etienne and William Scharfenburg, pianoforte teachers and concert players; C. E. Horn, an English singer and composer; Alfred Boucher, a French musician of note, who was conductor of the Musical Fund, already mentioned; Maroncelli, the Italian political refugee, who was eking out an existence in New York as a teacher of singing; Dr. Edward Hodges, an English cathedral musician; and Anthony Reiff, who had come from Germany to take the place of a half-brother who, in 1817, was the only bassoon player in the city. William Vincent Wallace, the English composer, was also one of the first members of the society which effected an organization on April 23, 1842, and adopted a plan of operations which is still followed by the society. In its first season the Philharmonic Society had fifty-two performing members, of which twenty-two were Germans, thirteen Americans, eleven English, four French, and two Italians. The Germans increased so rapidly that in the twelfth season of the eighty-nine actual members, sixty-two belonged to that nationality, and only twelve were Americans. After fifty years the percentage of men of either German birth or descent is much greater, the playing members now being practically all Germans. During the first ten years the number of members in the orchestra of the society varied from fifty to sixty-seven; during the second decade from sixty-seven to eighty; in the middle of the third it was raised to one hundred, from which figure there has been little variation since. In the first years of the society several of the principal members acted as conductor in turn. In the seventh season the coming of Theodore Eisfeld, a trained musician, from Germany effected a change. Till the end of the tenth season he shared the work with George Loder, member of the Loder family of English musicians; but in the eleventh he was elected sole conductor. Eisfeld afterward returned to Germany, where he died in 1882. The acquisition of Carl Bergmann, who came to the United States in 1850 and remained a member of the Philharmonic Society from 1854 till 1876, led to a return to the old fashion of double rule, Eisfeld and Bergmann alternating at the conductor's stand until the season 1865–66; then Bergmann became sole conductor, and remained such till his death. He was succeeded by Theodore Thomas, the mention of whose name suggests the propriety of a glance at elements hitherto neglected in the story of the growth of musical culture in America.

I have mentioned the rapidity with which the Germans seized upon the instrumental art when the period of reform (comparable with that for which the organization of the Handel and Haydn Society stands as a monument in choral culture) came in that branch. One cause of this was a constant influx of recruits from Europe, brought hither by the popular notion abroad that America was El Dorado for all itinerant artists. There has been no period since comparable, in this respect, with the decades from 1840 to 1860. Year after year the country was overrun with foreign artists, many of whom more than realized their wildest expectations, while others found nought but disappointment. The race was eager and impressionable, rapidly gaining wealth and opportunity for enjoyment, and there was a strong reaction against the austerities of the early days. That they became the prey of

many virtuosi who could do nothing to refine and elevate the popular taste, but did impose upon popular good-nature with the help of managers of the Barnum stamp, is undeniable. If uncultivated, the Americans were at least anxious to be entertained and willing to pay for their pleasures. Over sixty years ago Malibran could command a fee of $500 an evening. Twenty years later the receipts at a performance of "The Messiah," at which Jenny Lind sang, amounted to $8,000. It is a familiar story that this admired singer carried back to Europe $1,000,000 as the earnings of two years of concert-giving in the United States. It is, of course, impossible to strike a balance between the good accomplished by the best of the peripatetic vocalists and instrumentalists, and the money which they carried away; but it is easy to point to the benefits which accrued from another class of entertainers who, as a rule, were less successful. These were the orchestras which came from Europe, travelled for a longer or shorter time through the States, and then were disrupted. Every such catastrophe added to the musical ability of the country. A band called the Steiermarkers, composed of eighteen players, came as early as 1846; Josef Gungl with his band in 1849; then came the Saxonia, and after it the Germania orchestra. Jullien came in August, 1853, by which time he found it possible to augment his orchestra to the number of ninety-seven in New York for the monster concerts which he gave. The end of each enterprise left trained musicians in the country. Thus Bergmann came to New York and became the master spirit of the Philharmonic Society; thus Zerrahn went to Boston to take charge of the Handel and Haydn Society. Thus, too, Theodore Thomas, who had come to New York as a lad, played with Jullien, travelled in opera orchestras under Arditi and others, and taken a seat with the first violinists of the Philharmonic in 1853, imbibed that spirit of artistic devotion and adventure which, together with his marvellous executive ability and disciplinary skill, made him the most potent agency for the spread of understanding and love for high-class music that the country has seen. Mr. Thomas was born in Essen, Hanover, on Oct. 11, 1835. He played in the operatic and concert orchestras during the American engagements of Jenny Lind, Sontag, Grisi, Mario and others. In 1855, with William Mason, Joseph Mosenthal, G. Matzka, and Carl Bergmann, he instituted the famous chamber concerts which continued the work of culture practically begun in New York by Theodore Eisfeld. In 1862 he became conductor of the Brooklyn Philharmonic Society, in 1864 he began his Symphony concerts, and about two years later that itinerary of which traces are left in nearly all the larger communities of the country and many of the smaller. On the death of Carl Bergmann, he became conductor of the Philharmonic Society, but declined election a year later to found a college of music and build up an orchestra in Cincinnati, where, in 1873, he had called into existence the May festivals, of whose influence I have already spoken. In 1879 he returned to New York, and for twelve years thereafter conducted the concerts of the Philharmonic Societies of New York and Brooklyn, and gave symphony and popular concerts with his own organization. Finally, in 1891, he transferred his activities to Chicago, where he organized an orchestra, and whence he goes forth to continue the educational work to which thirty years of his life have been devoted, and which has found its highest exemplification in the musical arrangements of the World's Columbian Exposition, of which he was musical director.

It is not easy to measure the results of labors like those performed by Mr. Thomas, not always possible to see the true and full relationship between cause and effect; but when the length of service which is to his credit is considered, the circumstance is weighed that not a single large city of the country has been left without frequent ministrations at his hand, and just importance is attached to the circumstance that it is his standard which prevails with the orchestras which have been organized in New York, Boston, and elsewhere, it seems only a pious obligation to say that after the Philharmonic Society of New York, the most potent influence in the advancement of instrumental music in America has been and still is Theodore Thomas. Of course in this view of the case I am treating the Boston Symphony Orchestra, which occupies the same place of dignified activity as the Philharmonic Society of New York under Anton Seidl, the Symphony Society of New York (organized by Dr. Leopold Damrosch in 1877) under Walter J. Damrosch, and the Chicago Symphony Orchestra under Mr. Thomas, as itself a product of the labor performed by Mr. Thomas in the New England capital; and I

think this is justified by the facts. The organization which Mr. Henry Higginson called into being in 1881, which he has maintained in so princely a manner ever since, and which has achieved so much not only for New England but the entire country under the direction of Georg Henschel, Wilhelm Gericke, and Arthur Nikisch, would scarcely have come into existence so soon had Boston not had the example of New York before it. New York, Boston and Chicago are now the American centres of instrumental culture, though it is gratifying to record, as a result of the influences which are constantly going out from those centres, that concerts given by local orchestras take place annually in Baltimore (where the orchestra of the Peabody Institute has been in existence twenty-seven years), Cincinnati, St. Louis, Buffalo, Cleveland, Detroit, Milwaukee and San Francisco, and that several cities besides these are like Philadelphia in the ability to provide a fair orchestral accompaniment for oratorio performances.

One of the purposes had in view at the organization of the Philharmonic Society of New York was the encouragement of composers of music living in the United States. The constitution as at first adopted contained a provision for the periodical performance of the music of such composers as should meet the approval of the society's officials. The practical results of the provision were inconsiderable, though there were a number of men who wrote music in the lists of the early years. With the gradual Germanization of the band, and the growth of the conviction that its true mission was the conservation of the best in the whole art rather than propagandism in favor of any single element, however worthy of encouragement, the constitutional provision was lost sight of, though not until a native American element had made a vigorous assault on the supposedly "foreign" policy which found expression in a preference for the classics over the efforts of American novices. The first composition written in America which attained the honor of performance by the Philharmonic Society was a concert overture, "Marmion," by George Loder, an Englishman, and one of the directors of the first decade. The overture was played at the second concert of the fourth season on Jan. 17, 1846. Mr. Loder, who was a prominent theatrical and choral conductor, was the first leader to produce Beethoven's "Choral" symphony in the United States. The Philharmonic Society gave this work at a special concert in Castle Garden on May 20, 1846, for the benefit of a Philharmonic Hall fund which was never raised. Mr. Loder was a member of the Philharmonic Society for thirteen years, and died in South Australia in 1868. Another of the charter members of the society who enjoyed some reputation as a composer was S. Knaebel, a violinist, whose cantata, "The Battle of Bunker Hill," had its day of popularity. Men of wider gifts were H. C. Timm and George F. Bristow. The former was a German and of German schooling. He was born in Hamburg in 1811, and studied with Methfessel. His record of active work for the Philharmonic Society has no fellow. He was assistant director in the third and fourth seasons, vice-president in the fifth, president from the seventh to the twenty-first inclusive, and an honorary member from 1863 till his death on Sept. 4, 1892. His writings include a mass besides orchestral and pianoforte compositions, but his chief significance in the musical development of the country lay in his labors in connection with the Philharmonic Society. The active leaders in the "American movement" to which I have referred were George Frederick Bristow (born in Brooklyn, Dec. 19, 1825) and William Henry Fry. Both of these men deserve to be remembered as pioneers among the composers of grand opera in the United States, but the former is best classified amongst the symphonists or orchestral composers with whom now I am chiefly concerned. Mr. Bristow became a member of the Philharmonic Society in its second season. When he began what he considered a patriotic agitation in 1854, the society had already performed an overture (op. 3) of his composition. This was in 1847. A few years later he celebrated the coming of M. Jullien with a symphony in D minor, the second work of its kind from his pen which found a place on a programme of the society on March 1, 1856. On March 26, 1859, another symphony in F sharp minor was played by the Philharmonic; and on Feb. 14, 1874, still another in E minor, with the title "Arcadian." These symphonies and an overture, "Jibbenainosay," a mass and the opera "Rip Van Winkle," fixed Mr. Bristow's place among the men who have striven to put composition on an independent footing in America. In theory he was a pupil of George A. Macfarren; in style his works, which number

between seventy and eighty, of which few have been published, disclose the eclectic. Frederick Louis Ritter (1834–91), an Alsatian, whose American activities as teacher, conductor, and writer on music covered thirty years chiefly spent in New York and at Vassar College, also achieved the distinction of having a violoncello concerto, an overture, "Othello," and a symphony (No. 2) played by the Philharmonic Society between 1865 and 1872. He composed three symphonies and a symphonic poem which are unpublished.

Another composer of foreign birth and education who has made America his home, though retaining a close association with Old World activities, is Asger Hamerik, who ranks among the foremost of Scandinavian writers. Since 1871, Mr. Hamerik has been director of the Conservatory of Music of the Peabody Institute in Baltimore. Though his reputation was already established when he came here, the influence which he exerts by precept and example upon American students demands attention in this place. Asger Hamerik was born on April 8, 1843, in Copenhagen. At sixteen years of age he began the study of composition with Niels W. Gade, and pianoforte with Haberbier. In 1861 he was sent to Berlin to study with Hans von Bülow. There he remained three years, within which time, as Bülow has said, he managed to "unlearn piano playing," his interest in composition being stronger than his ambition to become a pianist. Bülow, prompt to notice this fact, changed the piano lessons into studies of instrumentation and score-reading. Armed with a letter from Cosima Liszt, then von Bülow's wife, to her brother-in-law, Emile Olivier, the French prime minister, Hamerik went to Paris, and became Hector Berlioz's only pupil, the master teaching him not only composition and instrumentation, but the French language as well. After six years of Parisian life, he went to Lamperti in Milan to study the voice, so that he might write intelligently for it, spent a year in Vienna, and then accepted the call to the Peabody Conservatory. As a composer, Mr. Hamerik's labors have been chiefly in the orchestral field, though he has composed no less than four operas. He belongs to the romantic school, though he has a firm classical foundation, and the most popular of his compositions are the Norse Suites which are characteristically Scandinavian in feeling and color. His principal compositions are these: op. 12, "Tovelille" (1863–65), an opera in five acts; op. 18, "Hjalmar and Ingeborg" (1866–68), opera in five acts; op. 19, "Jewish Trilogy" (1868), for orchestra in C minor; op. 20, "La Vendetta" (1870), opera in five scenes, words and music written in Milan, where the work was performed; op. 21, "The Traveller" (1871), opera, written and published in Vienna; op. 22 to 26, five Norse Suites for orchestra, C major, G minor, A minor, D major, and A major; op. 28, "May Dance" (1879), for female chorus and orchestra; op. 29, Symphonie poétique (1879, 1880), in F major; op. 30, "Opera without Words," in three parts, composed in 1881; op. 31, "Christian Trilogy" (1881, 1882), in D minor, for baritone solo, chorus and orchestra; op. 32, Symphonie tragique (1882, 1883), in C minor; op. 33, Symphonie lyrique (1884, 1885), in E major; op. 34, Requiem in C minor (1886, 1887), for contralto solo, chorus and orchestra; op. 35, Symphonie majesteuse (1888, 1889), in C major; op. 36, Symphonie sérieuse (1889–91), in G minor.

I come now to a group of composers who, within the last fifteen years, have created a body of instrumental music in the larger and more dignified forms which has commanded respect and admiration on both sides of the Atlantic, and justified the term "an American school" by virtue of its excellence, if not by distinguishing marks or kind. At the head of this group, because of the influence which he has exerted upon it and the encouragement which has gone out from his example, I place John Knowles Paine, though from a strictly chronological point of view he might be said to belong to the earlier and tentative period. His labors, however, though earlier in origin, have not yet ceased, so that he stands at once as mentor and exemplar to the eager and talented young composers of to-day, as the foremost American composer. Though his earlier compositions were conceived in the classical form, all the works of his maturity are impressed with his own marked individuality, while they may be said to belong to the modern romantic school. Like Dudley Buck, Mr. Paine's first activities were engrossed by the organ. He was born in Portland, Me., on Jan. 9, 1839, and early turned to music, studying pianoforte and organ playing and composition with Hermann Kotzschmar. He had already tried his 'prentice hand on a string quartet at the age of sixteen, and in 1858

he went to Germany. The organ still looming up before him as the goal of his ambitions, he put himself under the instruction of Haupt and Wieprecht in Berlin. His study of Bach's organ works was of strong and lasting influence upon him, not only as a concert performer, in which capacity he first exploited his gifts on his return to the United States in 1861, but also as a composer. In 1862 he was appointed instructor in music at Harvard University, and ever since then he has lived in Cambridge.

What that position meant at the time and what it has been brought to mean by Mr. Paine's faithful and ambitious labors, Mr. John Fiske tells us in the following words: —

"The position to which Mr. Paine was appointed was little more than that of organist and choir-master. 'Instruction in music' meant little more than 'teaching singing school.' The routine work was supplemented by private lessons on the organ or piano, and now and then, perhaps, in harmony or counterpoint. Starting from such beginnings, Mr. Paine gradually developed a department of instruction in music such as had never before been seen in the United States; and in 1876 a professorship of music was created for him at Harvard. The work of organist and choir-master has since been deputed to another officer. Prof. Paine now gives to undergraduates instruction in harmony, counterpoint, instrumentation, and the history of music, with analysis of the works of the great masters. In order to take these courses some proficiency in piano or organ playing is a prerequisite. For graduates there are courses in canon and fugue and in free thematic music. It is due to Prof. Paine that music at Harvard has been put upon the same level with philosophy, science, and classical philology. Proficiency in music counts for as much toward the degrees of Master of Arts or Doctor of Philosophy as proficiency in any subject."

The trend of Mr. Paine's predilections is shown in his early compositions. Of his first ten numbered works four were organ pieces, two were pianoforte sonatas, one a string quartet, one a setting of the "Domine fac Salvum" for men's voices and orchestra, and one a complete Mass in D with orchestral accompaniment. This Mass marked the climax of his achievements up to that time, and was performed by the Singakademie in Berlin on the occasion of his second visit to Germany in 1867. Nine numbered works followed it, the same style predominating in them, and then came his greatest choral work, an oratorio entitled "St. Peter," which had its first performance at Portland on June 3, 1873, and was repeated at the Triennial Festival of the Handel and Haydn festival in Boston in the following year. The founding of Christianity, as illustrated in the four principal scenes in the life of St. Peter, supplies the material for the dramatic development of the subject. The style of the music is contrapuntal and erudite, but dramatic feeling, which is as old as Schütz in the oratorio form, is permitted to assert its rights. The overture gives expression to the vague yearnings of that time of doubt and hesitancy, when "the oracles were dumb" and the dawning of a new era of diviner faith was matter of presentiment rather than of definite expectation. The disciples have dramatic impersonation in a chorus of twelve basses and tenors, and an orchestral lament exposes the remorse-stricken conscience of Peter after the denial of his Master, even before he bursts forth with his agonizing supplication, "O God, my God, forsake me not!" So also there are celestial voices sustained with harp accompaniment, and the Pentecost scene is full of vivid dramatic delineation.

Mr. Paine's next compositions of magnitude were his first symphony in C minor, op. 23, first performed by Theordore Thomas's orchestra on Jan. 26, 1876, in the Boston Music Hall; his "Symphonic Poem" on Shakespeare's "Tempest," op. 31, brought forward by Mr. Thomas in New York in October, 1877; and his "Spring" symphony in A major, op. 34. Concerning the symphonic poem, Prof. Fiske writes as follows: —

"It was originally intended for an overture, but grew under the composer's hands into something too broad in scale for an overture. The 'Tempest' — such a wonderful fantasy of the poet — seemed to demand a unique treatment from the composer. Some form less closely confined by traditional usage than the overture or the symphony seemed to be called for. At the same time there was no radical departure from classical precedent. Each of the four movements is clearly thematic, and their grouping is as logical as that of the several movements of a symphony or sonata, though they are developed with greater conciseness except in the finale. The first movement gives us the storm in regular prelude form, with motives chiefly in the strings. The second movement is in the song

form, followed by pianissimo chords with Ariel's flute motive supported and enriched by the harp. The part of Caliban enters immediately afterward with grotesquely capering bassoon. This episode leads directly into the third movement. Here enters the noble Prospero theme with all the strings in unison. This is carried out in rondo form with thematic development, modulation and varied instrumentation relieved by occasional contrasts with the Ariel motive. In a new episode the grandeur of the arch-magician finds fit expression in a brief choral passage of brass instruments in *fortissimo* diminishing superbly into a sustained *pianissimo* of strings; and then with the repetition of the harp and flute motive we enter a new key leading into the fourth movement, which is in regular sonata form. Full justice is here done to the dialogue of Ferdinand and Miranda; and in the coda which follows we hear some apt reminiscences of the Prospero theme."

It is manifestly impossible within the narrow limits set by this publication to give even outline descriptions of all of Mr. Paine's larger works. My object can only be to indicate his manner of working and the attitude which he maintains toward the various questions which the art of musical composition has raised in its onward march. In the "Tempest" music, the "Spring" symphony, and again in a much later work, "An Island Fantasy," we see honest appreciation of the opportunities for musico-poetic expression opened up by the so-called "programme" style. Mr. Paine's descriptive music, however, is always held well within the bounds set by Beethoven. His promptings come from within rather than without. In the "Spring" symphony we have a suggestion of the monotonous gloom of winter in the slow introduction which gives way to the cheerfulness of spring and the quickening of nature which responds to the genial warmth of the season. Then comes a "May Night Fantasy," in the scherzo, a "Romance of Springtime" in the dreamy and poetical adagio, and at last the Hymn of Praise, which has ever been the appropriate close of a symphony. In the "Island Fantasy," there is a similar design to give tonal expression to the contrasted phases of nature. Its obvious aim is delineation of moods rather than description, though there is a bit of imitation in a figure of the strings and a tremolo that pervade the composition, and the fancy is stimulated to picture the flux and reflux of the waters by musical device of approved efficiency. The two moods of nature, storm and sunshine, have typical melodies in the work which are presented, developed and combined with much ingenuity and always for the sake of musical beauty.

Concerning the next large work from Mr. Paine's pen, I again yield the privilege of description and estimate to Prof. Fiske. It is the incidental music to the "Œdipus Tyrannus" of Sophocles, brought forward at a performance of the tragedy by students of Harvard University in the Sanders Theatre in the spring of 1881. Says Prof. Fiske: —

"Signal as was the artistic success of the performance in every respect, the most original and striking feature of it all was the noble music. In this work Mr. Paine has completely attained the end of making the music enhance the emotions naturally awakened in the development of the tragedy, until, in spite of all the anachronisms of detail, in spite of the mythical unreality of the whole situation to the modern mind, the awful grandeur of the old Greek conception is impressed upon us as intensely as it could have been felt by the devoutest believer in Apollo and the Eumenides. The acting, by itself, great as were its merits, could hardly have achieved this. Nor could the music have achieved such a result had it been conceived in a spirit of narrow antiquarianism. To reproduce the forms of Greek music was no part of Mr. Paine's purpose. We really do not know what the old Greek music was; but even if we did, it may safely be assumed that any imitation of it would produce but a very slight emotional effect upon the modern mind. So far from seeking to copy the antique, the true method of dealing with the problem is to apply the highest resources of modern musical expression to the illustration of the ancient dramatic idea; and this is what Mr. Paine has done in his 'Œdipus.' Among his works it is one of the most distinctly modern in treatment.

"The music is written for male chorus with orchestra. The acting chorus of fifteen voices stands about the *thymele* before the stage, while the supplementary chorus of sixty voices sits arranged in a semicircle with the orchestra of thirty-five players. This arrangement accorded with the limited space in the Sanders Theatre at Harvard. With a larger orchestra the effect of the strings would be en-

hanced. Among the themes of the six choruses the most striking contrast is between the second theme of the second chorus and the theme of the sixth chorus. The former, *Adagio*, in G major, sings the trust of the people in Œdipus, and is worked up in one of the most exquisite cantabile passages that ever gladdened the heart of man. The latter, *Moderato*, in C minor, follows the terrible cry with which Œdipus rushes from the scene on discovering the situation into which resistless fate has led him, and all the shuddering horror of the moment is expressed in this theme in the syncopated accompaniment and in the remarkable movement of the basses in which the relentless obstinacy of fate itself seems to be well typified. These two strangely contrasted themes worked up with various elaboration form the chief burden of the overture, which thus epitomizes the fundamental conception of the tragedy.

"While the second and sixth choruses thus represent the opposite extremes of feeling between which the development of the drama is carried on, the first and fourth give expression to the feelings of religious awe with which the harrowing themes of the Greek tragedy were approached by the ancients. In the days of Æschylus and Sophocles the tragic drama had by no means lost the evident marks of its origin in a religious service. Their sublime 'plays' were witnessed by the Athenian spectators with feelings as earnest and solemn as those with which we listen to a grand oratorio. This mood is especially true in Mr. Paine's fourth chorus, which is no doubt essentially true historically, giving voice to the really religious element in Paganism more profoundly than Mendelssohn's 'O be gracious, ye immortals,' though that chorus, too, is true enough when considered with its context. In marked contrast with these devotional and supplicating strains comes the third chorus, which breaks in upon the quarrel between Œdipus and Creon. Here the alternation of dialogue and chorus, sustained by rich and varied orchestration, is extremely lively and dramatic. In the fifth chorus comes one of the brightest movements by which the horror of the tragedy is relieved, when the people, mistaking the import of the revelations just made,— which only Jocasta comprehends,— jump to the conclusion that Œdipus is of celestial origin. But dry description can convey but a scanty idea of the musical treatment of this interesting subject. From its intrinsic beauty the music is well fitted to be reproduced in concerts apart from the full text of the great drama, which it has invested with a fresh interest for all to whom modern music is the highest and noblest of all the modes of expression that the human mind has learned to employ."

Since composing the Œdipus music, Mr. Paine has written four cantatas, "The Realm of Fancy," words by Keats (op. 36), "Phœbus, Arise," words by Drummond (op. 37), "The Nativity," words by Milton (op. 39), and "Song of Promise," words by George E. Woodberry (op. 43), composed for the Cincinnati festival of 1888; also a march with final chorus for the dedication of the World's Columbian Exposition at Chicago. He is now at work on an opera with a mediæval Provençal theme, for which he wrote the libretto.

In Arthur William Foote (born on March 5, 1853, in Salem) we have an illustration of native talent nurtured and developed by native teaching. Mr. Foote, having studied the pianoforte as a schoolboy, was at fifteen years of age taken to Mr. B. J. Lang, of Boston, for advice. Lang discovered evidences of talent in the boy, and by his counsel he was sent to the harmony class of Stephen A. Emery at the New England Conservatory of Music. There he continued until his musical studies were interrupted by his entering Harvard in 1872. At college he did little more than practise the lighter and purely social side of music, which fell to him as a duty when he was elected conductor of the Harvard Glee Club; but immediately after his graduation in 1874 he began his studies with redoubled interest, taking lessons on the pianoforte and organ from B. J. Lang, and in counterpoint, canon, fugue, and free composition from Prof. Paine. His examination for the degree of A. M. at Cambridge in 1875 included musical theory and history. He also enjoyed some rudimentary instruction in instrumentation from Prof. Paine, but in theory he is for the most part self-taught. For the following discussion of Mr. Foote's compositions I am indebted to Mr. William F. Apthorp: —

"Foote's first publicly performed composition was his trio for pianofore, violin and violoncello, in C minor, op. 5; this he brought out himself at one of his trio concerts in 1882. It was afterwards played at the Saturday Popular Concerts in London in 1887. A sonata in G minor, for pianoforte and

violin, op. 20, was played at the Kneisel Quartet concerts in 1890; and a quartet for pianoforte and strings in C major, op. 23, was brought out at the same concerts on Feb. 19, 1891. His first orchestral work, a suite in E minor, for strings, op. 12 was given at a Young People's Popular Concert in May, 1886, by the Boston Symphony Orchestra, and afterward in Chicago and New York. This was followed next year by an overture for full orchestra, 'In the Mountains,' given at one of the Saturday evening Symphony concerts; and in 1889 by a second suite for strings, in D major, brought out at the same concerts. Neither the suites nor the overture have been published; but some movements selected from both suites have been published under the title of Serenade. A symphonic prologue, 'Francesca da Rimini,' was given by the Boston Symphony Orchestra in January, 1891. Foote has also written three important works for chorus and orchestra: A ballad, 'The Farewell of Hiawatha,' male chorus and soli, given by the Apollo Club in May, 1886; another, 'The Wreck of the Hesperus,' mixed chorus and soli, given by the Cecilia in January, 1888; and a third, 'The Skeleton in Armor,' mixed chorus, given by the American Composers Choral Association in New York in April, 1892. His first suite for strings was played at Georg Henschel's Symphony concerts in London in 1887; but the composition of his that has travelled farthest is the overture 'In the Mountains,' which was given at Van der Stucken's concert of American music at the Paris Exposition in July, 1889, and at Arens's concerts of American compositions at Berlin and elsewhere in Germany in 1891. Besides the works above enumerated, he has written a suite in D minor for pianoforte, op. 15, a set of studies for the same, op. 27, and a number of fugitive pieces, also some short pieces for pianoforte and violin, and pianoforte and 'cello. His smaller vocal compositions comprise an Album of Twelve Songs, op. 26, about fifteen other songs, and several pieces for male, female and mixed chorus.

"As a composer, Foote is notable for a certain solidity of style such as is by no means common in this country. It is not only that his harmony is both pure and strong, he showing but little sympathy with the now prevailing fondness for chromatic writing, but also that in his contrapuntal writing he almost always has something to say. His musical invention, if possibly no more brilliant nor fertile than one finds in many another composer in this country, has a certain length of breath and unflagging quality that are comparatively rare. It shows itself quite as much in his development of a movement as in the character and distinction of his themes themselves. His inventive power does not exhaust itself in the initial effort of creating a theme, or melodic phrase, but retains enough vital force to give him a rare fertility of resource in developing the phrase into a strongly organized composition. It is in this staying power of his musical inventiveness that Foote's force as a composer shows itself conspicuously. In his larger works (overtures, suites and cantatas), you seldom come upon a passage in which he gives evidence of being at a loss what to say; you do not feel that he wrote what he did simply because he knew not what else to do. He has a rare faculty of saying the right word for the occasion; his modulations, his various contrapuntal devices, bear the stamp of naturalness and appositeness; they really say something. Where he shows his musical erudition is in his harmony, which often deserves to be called no less than masterly."

George W. Chadwick is as completely American in stock as his colleague Foote, but he has imbibed the traditions of Germany through direct contact with the teachers of Leipsic and Munich. Mr. Chadwick's facility and strength in the handling of the factors of composition are most admirable. He has himself always well in hand and is continually surprising his friends by displays of graces of writing which were not suspected of being at his command. Mr. Chadwick is the descendant of a Bunker Hill soldier, and was born in Lowell on Nov. 13, 1854. An elder brother gave him his first lessons in music, and while still a schoolboy he satisfied an inward impulse by writing dance-pieces for a small band. Later his brother's teaching was supplemented by organ lessons from Eugene Thayer; and after a year spent in teaching at Olivet, Mich., he betook himself across the water to the famous institution of learning at Leipsic. There for two years, 1877 and 1878, he worked under the guidance of Reinecke and Jadassohn. The next year he spent with Rheinberger in Munich. When he returned to his native land he was at once given an opportunity to display his gifts and accomplishments. An overture on an American subject, "Rip Van Winkle,"

had created much favorable comment when given at a conservatory concert in Leipsic, and this he was invited to conduct at the festival of the Handel and Haydn Society in 1880. Boston now became his home and has remained such, though his activities as conductor have been extended to Salem and Springfield. His position as musical director of the festivals given by the Hampden County Musical Association of the latter city has borne excellent fruit, not only in the performances of that body, but in the inducements which it held out for the composition of choral works in the larger forms. His finest achievement in this field is a setting for soli, chorus, orchestra and organ of the mediæval hymn, "Phoneix expirans," brought forward in Springfield in 1892, and by the Church Choral Society of New York in December of the same year. This composition is a veritable delight, fresh and lovely in melodic invention, consistent and dignified in conception, exquisitely delicate yet rich in its orchestral coloring, churchly in its harmonies, and original to a degree most gratifying to the believers in America's capacity for artistic production. Before then Mr. Chadwick had composed a "Dedication Ode," written for the dedication of the New Hollis Street Church, of which he was at the time organist; "The Ballad of the Lovely Rosabelle," "The Viking's Last Voyage," and "The Pilgrims' Hymn"; since then, in the same department, the "Columbian Ode" for the dedication of the World's Fair of 1893 in Chicago. The list of choral works is a considerable one, but is nevertheless outweighed by Mr. Chadwick's instrumental writings, at the head of which stands a symphony in B flat, published by Schmidt, which has been heard with pleasure in Boston, New York, Chicago and elsewhere. This is his second symphony, the first, in C major, having been composed in 1882. He has also written four concert overtures with titles, these being the one already mentioned as having been written in Leipsic, "Thalia" (performed at the Handel and Haydn festival of 1883), "Melpomene" (first performance Boston Symphony Orchestra, Dec. 24, 1887), and "The Miller's Daughter" (performed in San Francisco). The "Melpomene" overture has been performed perhaps oftener than any other American composition at home and abroad. Mr. Van der Stucken produced it at one of the concerts of the Männergesangverein Arion in New York, and also at the Trocadero in Paris in 1889. The Boston Symphony Orchestra has played it repeatedly, and the Symphonie Capelle of Copenhagen brought it forward in regular course. Mr. Chadwick has also made notable contributions to American chamber music, including a quintet for pianoforte and strings in E flat (published by Schmidt) and three string quartets. His songs, pianoforte and church compositions are numerous.

Mr. Chadwick's attitude toward "programme music" is scarcely so pronounced as his choice of titles for the concert overtures would seem to indicate. He is fond of the picturesque, and has a decided leaning toward vividness of color in his orchestration; but a critical mind and sincere admiration for logic and symmetry save him from the excessive radicalism into which young composers are so prone to fall.

Out-and-out champions of the programmatic style as influenced by Raff are Edward Alexander MacDowell (born in New York City on Dec. 18, 1861) and George Templeton Strong (born in New York City, May 26, 1856). The latter composer, now resident in Switzerland, gifted with an exuberant imagination and great facility in technical manipulation, works most zealously and industriously in the large forms, but always with the aim of depicting scenes, incidents, or characters through the medium of musical tones. He has written many shorter works, of which this cannot be said, but as a symphonist the characterization is apposite. His "Undine" (op. 14), a symphonic poem, after the familiar romance by de la Motte-Fouqué, of which Liszt accepted the dedication, was brought forward on March 31, 1885, by Mr. Van der Stucken. A symphony, "In the Mountains," followed, and was also performed under the direction of Mr. Van der Stucken at a concert of American music in Chickering Hall, New York, on Nov. 24, 1887. A second symphony, entitled "Sintram," in G minor, after another of de la Motte-Fouqué's romances, was played at a concert of the Philharmonic Society of New York, under the direction of Anton Seidl, on March 4, 1893. The score of this work, which shows high imaginativeness and dramatic power, has been published in Germany. Mr. Strong's works for male chorus and orchestra, "Fahrender Hornist" (op. 26), and "Die verlassene Mühle" (op. 30), enjoy much popularity here and abroad. The

"Sintram" symphony is the fiftieth of Mr. Strong's numbered works, and is inscribed to Mr. MacDowell, to whom I now recur. This composer was fortunate in having at the outset of his career won favorable recognition in Germany, whither he went in 1879 after having supplemented the home instruction which he received from Madame Carreño and others with a three years' course (1876–79) at the Conservatoire in Paris under Marmontel and Savard. In Wiesbaden and Frankfort-on-the-Main he studied with Louis Ehlert, Carl Heyman and Joachim Raff. The artistic creed and, in a measure, the methods of Raff, Mr. MacDowell accepted and has since practised with the ardor of a disciple, but with an exhibition of originality in invention that has concentrated on him a large share of the attention which music composed by native-born musicians has attracted of late. It is Mr. MacDowell's conviction that idealized programme music is the highest form of the art. Perhaps the most eloquent manifestation of that conviction may be found in his two companion pieces, "Hamlet" and "Ophelia," which he wishes to have looked upon as constituting a single symphonic poem. This is indeed "idealized" programme music, — music which through melodies, themselves characteristic and strongly delineative of moods, and the harmonic, thematic and instrumental treatment to which they are subjected, exemplify the lofty purposes set for the instrumental art by Liszt in his "Faust" symphony. In orchestration Mr. MacDowell is a master; few palettes have been richer than that from which he extracted the colors for his orchestral suite (op. 42) in A minor. This suite is a set of four short pieces, each of which has a title indicative of its contents. The first is called "In the Haunted Forest"; the second, "A Summer Idyl"; the third, "Song of the Shepherdess"; the fourth, "Forest Spirits." The four movements occupy less than half an hour in performance, and in each case a charming poetical conceit is stated, worked out, and dismissed without a redundant measure. The music is highly picturesque, the form well knit and logical, the melodies and rhythms captivating. Mr. MacDowell has accomplished what I am inclined to look upon as the finest work in their province done in America in his two pianoforte concertos (No. 1 in A minor, No. 2 in D minor), which have been played in Boston, New York, Worcester, and other cities. His symphonic poem, "Lancelot and Elaine," was played by the Boston Symphony Orchestra on Jan. 11, 1890; but his most popular work remains "Hamlet and Ophelia," which has been heard not only in the principal American cities, but also in Darmstadt, Wiesbaden, Baden-Baden, Sondershausen, Frankfort, Breslau, Weimar and Meiningen. Nearly all of his compositions have been published abroad by Breitkopf & Härtel, Hainauer, Kahnt, Fritsch and Schmidt.

Several of the men who have brought honor to the cause of American music have spent a considerable portion of their careers abroad. Such, in addition to Mr. MacDowell (who did not return to the United States until 1888) and Mr. Strong, are Mr. Arthur Bird, a native of Cambridge, Mass., a diligent and successful composer, especially in the smaller forms, but who has won distinction by a Symphony No. 1 in A major (performed by the Symphony Society of New York, Nov. 6, 1886) and a "Carnival Scene" which Mr. Van der Stucken brought forward on April 23, 1887. A suite for orchestra, and a gavotte were also heard here in 1887, and two Episodes for Orchestra were played by the Boston Symphony Orchestra on Nov. 2, 1889; and Otis B. Boise (born in Oberlin, Ohio, on Aug. 13, 1845), now in Berlin, a movement from whose suite, "Romeo and Juliet," was a feature of the New York festival of 1881, conducted by Dr. Leopold Damrosch. A case of the opposite character is that of Frank Van der Stucken, whose labors in behalf of his colleagues in art are rendered all the more remarkable and praiseworthy from the fact that though he is an American by birth and present activity, all his life from childhood till 1884 was spent in Europe, and all his ideals in art were formed under the influence of foreign systems. Mr. Van der Stucken was born on Oct. 15, 1858, in Fredericksburg, Tex., but in the early years of the War of the Rebellion, his father, a merchant, removed to Antwerp. There Pierre Benoit became the lad's teacher in composition; and it is, perhaps, due as much to that distingnished musician's example in striving to animate a national feeling amongst Flemish composers as to Mr. Van der Stucken's innate patriotism, that though he came back to America as a stranger to a strange land, he had scarcely fixed his domicile in New York before he began those enthusiastic and persistent labors to

conquer recognition for American composers which have ever since distinguished his career. His style of composition shows the influence of the modern Flemish writers and Grieg, who aided him greatly while he was making his European reputation. His chief instrumental works are a Festival March, composed in honor of the Männergesangverein Arion, whose conductor he became in 1884, incidental music to Heine's "William Ratcliff," music to a lyric drama, "Vlasda," and a strikingly excellent suite of pieces based on Shakespeare's "Tempest." Of Western composers who have merited attention because of their instrumental writings I have yet to mention Johann H. Beck, born in Cleveland, Ohio, Sept. 12, 1856, a Leipsic Conservatory pupil, whose principal works are "Skirnismal" (a symphony for orchestra), an overture to Byron's "Lara," and a sextet for strings; also John Broekhoven, of Cincinnati, who has written chamber music, and made an essay in the use of native folk-tunes in his "Creole Suite," given in Boston and elsewhere. Compositions of E. C. Phelps, Brooklyn, and C. C. Converse, Erie, Pa., have found their way on concert programmes at times, but not into publishers' catalogues, sharing in this respect the fate of several score other American writers whom it is impossible to mention.

One of the earliest American composers of pianoforte music was Louis Moreau Gottschalk (1829–69), whose playing and compositions enjoyed a great vogue for many years in the United States. Coming from New Orleans, he had a high appreciation of the beauty of the melodies introduced in the South and the West Indies by the African slaves, and made use of some of them in his fantasias ("Bamboula," "La Savane," etc.). His example was followed in a few instances by Richard Hoffman (born in Manchester, England, May 24, 1831), the greater part of whose pianoforte compositions, however, are in the elegant salon style which was universally popular when he came to the United States about forty years ago. The same may be said of Sebastian Bach Mills (born in Leicester, England, March 13, 1839), who has been Mr. Hoffman's colleague during nearly all of his American career. The influence of Dr. William Mason (third son of Lowell Mason, born in Boston, Jan. 24, 1829) as a teacher has for so many years obscured his reputation as a composer, that it will surprise some of the younger generation to learn that his op. 1, two Songs without Words, was published as long ago as 1845, and that the last of his published pieces appeared in 1882, since which time his writings have been chiefly pedagogical. Mason has been a force for good in America, a much more potent force than would be guessed were the only standard to be applied that which he got by his lyric *pièces de salon*. But I can only pay him the tribute of admiring mention as virtuoso, player of chamber music, and scientific teacher. The younger generation of pianoforte composers who have made their mark have all shown devotion to the larger forms. Mr. Henry Holden Huss (born in Newark, N. J., June 21, 1862, educated in music by his father, George John Huss, O. B. Boise, and at the Conservatory of Munich) introduced himself in New York and Boston after his return from abroad with a Rhapsody for pianoforte and orchestra which he himself played at a concert of the Boston Symphony Orchestra, under the direction of Mr. Gericke in November, 1886, and under Mr. Van der Stucken at Chickering Hall, New York, a year later. He had played the work before in Munich. The seriousness of purpose and solidity of thought characteristic of this work are also noticeable in a trio for pianoforte, violin and violoncello, in D minor, and also in an "Ave Maria," for female chorus, soli, string orchestra, organ and harp, a "Festival Sanctus," for chorus and orchestra, and a Romanze and Polonaise for violin and orchestra. It was with this last composition that Mr. Huss was represented at the concert of American composers conducted by Mr. Van der Stucken at the Paris Exposition of 1889. Though his most pronounced successes have been achieved with his instrumental compositions, Mr. Huss is striving earnestly for original expression in church music. His classmate at Munich, Mr. Arthur Whiting, of Boston, nephew of George E. Whiting, who has made praiseworthy contributions to music in most of what I may call its social forms (chamber music, pianoforte pieces and songs), has achieved his most signal triumph with a concerto in D minor which he played at high-class concerts in Boston and New York. This is true, too, of a most industrious composer, Max Vogrich, who, since the successful production of his concerto in E minor in 1886, has published two cantatas, "The Diver" and "The Young King and the Shep-

herdess," and an oratorio, "The Captivity." Unpublished, as yet, are "The Culprit Fay," a cantata, and "King Arthur," a romantic opera in three acts. Richard Burmeister, German by birth but a teacher at the Peabody Conservatory in Baltimore, has won encomiums throughout the country and in the chief cities of Germany with a concerto in D minor which is full of Chopinesque fire.

III.

From the time when New Amsterdam became New York date the influences which made the cultivation of artistic music possible. Those influences were English. The Dutch had neither taste nor leisure to bestow upon the arts; but when English merchants and English soldiers had begun to work a change in the social life of the town, the things which embellish civilization were speedily introduced, and, naturally, in their English types. The prevailing form of lyric entertainment in England at the time when New York became ripe for a change (and for three quarters of a century or more afterwards) was the ballad opera, and, appropriately enough, the musical play took its beginning in New York with the most typical work in that style of composition, "The Beggar's Opera." This was in 1750 when Gay's clever satire had enjoyed nearly twenty-five years of its enormous popularity in England. Its production in New York marked the beginning of a period of seventy-five years, during which English operas, some of the better sort, but the majority of the ballad type, were the only musical pieces given in the New York theatres. The composers who found representation were men like Arne, Dibdin, Arnold, Storace, Braham and Bishop. English actors and singers populated the New York stage, which was in as close touch with that of London as it is now, and most of the wandering "stars" of the period, such as Incledon and Phillips, who came in the early years of the century, visited the chief cities of the Atlantic coast as well as Kentucky, stirring up an interest in theatrical matters as they went. A step in advance was made when, in addition to the musical comedies, then so much in vogue ("Love in a Village," "The Devil's Bridge," and "Lionel and Clarissa" will serve to identify the type), it became the fashion to produce foreign masterpieces in English adaptations. Thus Bishop's arrangement of Mozart's "Marriage of Figaro" was played as early as 1823, the same year that brought "Clari, the Maid of Milan," with its "Home, Sweet Home." In this latter opera the English composer had an American collaborator, John Howard Payne. Two years later, in 1825, the Italians came to contest the field with the English, the first company being that of Manoel Garcia. Thereafter, for sixty years, this form of entertainment held its sway over the tastes and affections of the American opera public, and brought to our shores the finest of singers. Garcia's company included his daughter Maria, afterward famous under the name of Malibran, who married in New York, and after the failure of her father's enterprises, was heard here in church, concert and opera. Garcia's company gave seventy-nine performances, his list including the majority of the popular operas of his time, — the period dominated by Rossini. When Garcia departed the town, English opera again came to the fore, and with improved forces gave English modified versions of the principal works of Rossini, Weber, Boieldieu and Auber. A second venture in the Italian field was made by a tenor named Montressor, who was urged to the step by Lorenzo Da Ponte, Mozart's librettist then, and for many years longer a teacher of the Italian language and literature in New York. Montressor's enterprise set the fashion for the majority of its successors. It collapsed; but out of its ruins the indefatigable Da Ponte, who had constituted himself poet in ordinary to Italian opera in America, and resumed his old occupation of constructing libretti, reared another institution with himself and Rivafinoli as joint managers. For this an opera house was built and opened with great eclat on Nov. 3, 1833. The end was disaster and scandal, and so was that of the next season when Philadelphia was called on to help support the institution. The principal representatives of English opera till then had been Miss Catherine Leesugg and Mrs. Holman; but now there came Mme. Caradori-Allan and the Seguins, and in 1840 Braham. Thus officered, the English campaign went on right merrily until 1844, when a rich restaurateur named Palmo built a new opera house in Chambers Street, brought over a company (including Catarina Barili-Patti, mother of Adelina Patti), and succeeded in dissipating his fortune in four years. The world over, Italian opera is a paradox; it thrives on disaster. The failure of Palmo was

the inspiration of a still more ambitious attempt to acclimatize the exotic. Since the Chambers Street Opera House could not be supported, another must be built. Thus, in the united effort of one hundred and fifty music-loving and public-spirited citizens, originated the Astor Place Opera House, opened in 1847 with Verdi's "Ernani," then a novelty in Europe. As if this were not enough, there began now a vigorous rivalry. It was the high-noon of the period of foreign artistic invasion which I have tried to characterize elsewhere. New York was supposed to be able to enrich every artist and manager who chose to come. The first rival was a company from Havana, managed by Badiali, with Luigi Arditi as musical director. It contested for several seasons with the Astor Place company, its centres of operations being, first, the old house of English opera, the Park Theatre, Castle Garden, and Niblo's Garden. Mr. Max Maretzek had now entered the field, having been brought over from London by Edward Fry in 1848, then manager of the Astor Place Opera House. Amongst the artists whom New-Yorkers heard in this period of wonderful activity were Signor Tedesco, Marini, Romeri, Borghese, Steffanone, Truffi, Bosio and Amaglia Patti, and Signor Perelli, Novelli, Perozzi, Benedetti, Corsi, Sanguirico, Salvi, Letkini and Coletti. The enterprise came down with a crash, and, the law of paradox still obtaining, the Academy of Music was built and opened on Oct. 2, 1854, with Grisi and Mario, who had come over to join the Castle Garden forces. The history of all its predecessors was repeated by this house. Ole Bull, Ullmann, Maretzek, the Strakosches, and finally Mapleson, took a hand in its management, one after the other struggled through season after season, made fortunes and lost them; and when the management was in its last gasps, another group of public-spirited citizens built another house, larger and more expensive, as if in the belief that the moribund art form of Italian opera needed only a new home to quicken it again. This time over a million and a half of dollars were invested, the house being the Metropolitan Opera House, at Broadway and Thirty-ninth and Fortieth Streets. This was opened on Oct. 22, 1883, with an Italian company headed by Nilsson, Sembrich, Trebelli, Fursch-Madi and Campanini, under the management of Henry E. Abbey and Maurice Grau, who had received a guaranty against loss. The guaranty proved to be but a trifling fraction of the money sunk in the first season, and the long struggle to maintain permanently an Italian opera company, which had begun in 1825, came to an end — for the time being.

In its place came German opera, which for thirty years had been struggling to gain a foothold in the country. In all the principal cities of America where German singing societies had become strong, influential efforts had long been made to satisfy the popular want with amateur performances. In Milwaukee the Musik Verein gave such operas as "Norma," "Der Freischütz," Flotow's "Alessandro Stradella," Mozart's "Zauberflöte," Kreutzer's "Nachtlager von Granada," "Martha," and "Czar und Zimmermann" between the years 1853 and 1860. In the same city Sobolewski, a German composer of real ability, a pupil of Weber, produced an opera on an American subject. The societies of Cincinnati and other cities followed the example of Milwaukee. In New York the Arion kept up the custom for many years, but here the spirit that prompted it soon found other mediums. In 1855 twelve performances were given by a German opera company in Niblo's Garden, and this was the beginning of the professional movement. But for several years the Arion Society continued to furnish choristers as on the notable occasion on Aug. 27, 1859, when, under the direction of Carl Bergmann, "Tannhäuser" had its first American representation. In the course of the next two decades German companies emulated the English and Italian in making tours through the country after a season in New York, but there was nothing like permanency of result until the lamentable failure of the Italian undertaking in the spring of 1884 at the Metropolitan Opera House offered an opportunity of which Dr. Leopold Damrosch was prompt to take advantage. How he did this I take the liberty of retelling from my "Review of the New York Musical Season, 1885–86": —

"Mr. Abbey had made losses, however, which gave him a front rank in the long list of operatic victims reaching from Handel's day to his, and he was unwilling to accept any responsibility for another operatic venture. He had been obliged to call in the full assessment of $60,000 pledged by the directors of the establishment, and lost, besides, all the profits of three other well-paying enterprises. He offered to reorganize the company as the agent

of the directors and to conduct the season as their administrative officer, but the plan did not meet with favor. Mr. Abbey shook American dust off his feet and went to London to retrieve his fortunes.

"Then began the search for an impresario. For a long time one seemed to have been found in Mr. Gye, but the directors exacted pledges for a high-class of entertainments in the engagement of Mme. Nilsson and other artists, and Mr. Gye, fearing a bad season because of the political canvass and embarrassed by the absurdly high honorarium demanded by the leading artists in Italian opera, dropped the negotiations late in the summer. At this juncture Dr. Leopold Damrosch came forward with a plan to replace Italian with German opera, he to assume the management for the directors. The energetic musician had exercised great foresight and wisdom in developing his plan, and without involving himself or the directors had secured the refusal of the leading artists of the company which he had in contemplation. It is a familiar tale how, in the space of a month, he went to Germany, organized his establishment and was back in New York preparing to start the enterprise which seemed the most venturesome ever undertaken with opera in this city. The artistic basis of Dr. Damrosch's scheme was essentially German. It dispensed with the 'star' system, except so far as the engagement of Frau Materna was a deference to it, and substituted instead a good *ensemble*, unusual attention to the mounting of operas, and the bringing out of dramatic effects through the other stage accessories. This change of base brought with it, naturally, a change of repertory, and the Italian operas, of which New York had had a surfeit for years, were put aside for the masterpieces of the German and French composers."

The new *régime*, of which I have outlined the genesis, went into operation on Nov. 17, 1884. It endured seven years, growing steadily in popularity as is evidenced by the fact that the advance subscriptions, which amounted to only $8,000 in the first season, were $72,000 in the last, and resulted in enriching the operatic repertory with Wagner's "Ring of the Nibelung," "Tristan und Isolde," and "Die Meistersinger," besides a large number of new works. Dr. Damrosch died just before the close of the season which had been carried through with a loss of only $40,000. This result was so gratifying that the directors resolved to continue German opera under their own management with Edmund C. Stanton as director, and Anton Seidl as musical director. They did so till the close of the season 1890–91, when, in the face of a steady growth in interest, they reverted to the speculative Italian method and gave the house with a guaranty of about $200,000 for the season to Messrs. Abbey and Grau. These gentlemen carried through one Italian and French season at a loss to themselves, which resulted in the procurement of even a larger subvention for the next year; but in the summer of 1892 the audience-room of the Opera House was destroyed by fire, and nothing was done in the season 1892–93. The contract between the stockholders and Messrs. Abbey and Grau was continued in force for the succeeding season. During the continuance of the German opera the receipts from the public each season of about sixty performances averaged about $205,000; the stockholders' contribution averaged $180,000.

There are probably as many grand operas as symphonies buried in the writing-desks of the musicians of America. The ambition to produce operatic scores has always been in inverse ratio to the chances of publication or performance. A few men have succeeded in having their works brought on the stage, but they are few, indeed, if we except the writers in the light and comic genre. Sobolewski, the German (who after his Milwaukee experience in 1859 spent the rest of his days in St. Louis), shared his ambition to create a national opera with several Eastern men. William Henry Fry (1815–64), whose reputation as a critical writer on music (he was for many years on the editorial staff of the New York *Tribune*) has outlived his fame as a composer, wrote an opera "Leonora," which was first produced at the Chestnut Street Theatre in Philadelphia, his native city, on June 4, 1845. When the Academy of Music was built in New York, an ambitious educational scheme was combined with it which came to nothing. In 1855, when Ole Bull was manager, he sought to encourage American composition by an offer of $1,000 "for the best original grand opera, by an American composer, and upon a strictly American subject"; but two months after making the announcement he failed. It seems more than likely that the agitation which Mr. Fry kept up in the columns of the *Tribune* had something to do

with this effort. Mr. Fry believed opera in the vernacular to be the solution of what was already considered the operatic problem in America. At any rate when Strakosch and Ullmann took the Academy of Music for the season 1857–58, they performed his "Leonora," which was written in the popular style of the times as influenced by Meyerbeer. Mr. Fry subsequently wrote a second opera, "Notre Dame de Paris," which he produced in Philadelphia under the direction of Theodore Thomas on May 9, 1864, for the benefit of the Sanitary Commission. Mr. Fry was also the composer of four descriptive symphonies, "A Day in the Country," "The Breaking Heart," "Santa Claus," and "Childe Harold," besides a "Stabat Mater." In 1878, Max Maretzek (born in Brünn, Austria, June 28, 1821, a pupil of Ignaz Ritter von Seyfried), whose advent in America I have already recorded, brought out his opera "Sleepy Hollow," which was afterward performed in Baltimore, Chicago, St. Louis, and elsewhere. Maretzek is much better known as an opera manager than as a composer, in which capacity he began his career in 1839 with an opera entitled "Hamlet," for which he also wrote the book. The opera was performed at Brünn, Nuremberg, Bamberg, Agram, and other German cities, under the direction of the composer, before he was twenty years old. Perhaps the most popularly successful comic opera ever written in America (I am not speaking of the farces with tunes which masquerade under the name of comic opera) is "The Doctor of Alcantara," by Julius Eichberg (born at Düsseldorf, June 13, 1824; died in Boston, Jan. 19, 1891). Eichberg was graduated from the Conservatoire at Brussels in 1845 with honors in the violin and composition class. He came to America in 1857, and was director of the orchestra at the Boston Museum for seven years after 1859. This led him into the composition of light operas, of which he brought out four, viz., "The Doctor of Alcantara," "The Rose of Tyrol," "The Cadis," and "A Night in Rome." Mr. Eichberg's collaborator in the creation of "The Doctor of Alcantara," was Mr. Benjamin E. Woolf, whose activities have been so evenly and successfully distributed over several fields as to make classification in his case somewhat difficult. Mr. Woolf is musician, dramatist and critic. He was born in London on Feb. 16, 1836, but was brought to New York by his father three years later. His father, an admirable violinist, was one of the founders of the Philharmonic Society, and young Woolf grew up in the atmosphere of the concert-room and theatre. It was therefore but natural that he should drift into a theatrical orchestra as a young man. He went to Boston, became a player in Mr. Eichberg's orchestra at the Museum, provided the capital book of "The Doctor of Alcantara," and in 1884 brought out an entirely original work of his own entitled "Pounce & Co." Besides this he has composed four other comic operas, "The King's Frolic," "Once on a Time," "The Last of the Fairies," and "The Village Orphan," chamber music, overtures (for theatrical use), and several symphonies. For twenty-one years he has been connected with *The Saturday Evening Gazette*, of which he is now editor-in-chief, and he is the author of many society plays, of which the most successful is "The Mighty Dollar."

Lucian H. Southard, a Boston musician, better known in connection with his organ work, wrote two grand operas, "Omano," founded on Beckford's "Vathek," and "The Scarlet Letter," but neither of them has yet reached the theatre. In this Mr. Southard's works have met the fate thus far accorded to those of one of the most industrious and capable musicians of the West, Mr. Frederic Grant Gleason, who has completed two grand operas, excerpts from which have repeatedly been played in concert form by Mr. Thomas and others. Mr. Gleason is a native of Middletown, Conn., where he was born on Dec. 17, 1848. He studied with Dudley Buck (of whose operas, "Deseret" and "Serapis," mention is here made again for the sake of the record) and at the Leipsic Conservatory (1869). The titles of his operas are "Otho Visconti" and "Montezuma," with Italian and aboriginal American subjects respectively. Besides these operas, Mr. Gleason is the author of three cantatas, "God our Deliverer," "The Culprit Fay," and "Song of Praise," and a "Festival Ode," written for the dedication of the Auditorium in Chicago on Dec. 9, 1889. Another son of Middletown, Reginald de Koven, less serious in matter, has, perhaps for that reason, almost completely dominated the operetta stage in the United States since 1890. Mr. de Koven was born on April 3, 1859, and studied pianoforte at the Conservatory in Stuttgart (where he took harmony and counterpoint in regular course), and Mathias in Paris.

He made special studies in composition for the class of work to which he had dedicated his talents with Richard Genee in Vienna. His operas are "The Begum" (first performance Philadelphia, Nov. 7, 1887); "Don Quixote" (Boston, Nov. 18, 1889); "Robin Hood" (Chicago, June 9, 1890); "The Knickerbockers" (Boston, 1893); and "The Fencing Master" (Buffalo, Sept. 26, 1892).

It is manifestly impossible to discuss the labors of all who have contributed to the advancement of musical art in the United States. I am conscious of having passed by many who in their localities and by those who have fallen directly under their influence have been and are considered the peers of many of those whose names I have given. In every department of composition names crowd upon my mind, — names that have and names that have not played *rôles* in publishers' catalogues. It cannot be expected that I shall mention them all. Some are men whose tastes are fixed, and whose works have taken on the stamp which are likely to mark whatever else they may write, — men like Silas G. Pratt (born Aug. 12, 1847, at Addison, Vt.). Others are men whose successes have been made in one field of labor, but who are working towards loftier goals, like Harry Rowe Shelley (born in New Haven, June 8, 1858), a pupil of Gustav J. Stoeckel, Dudley Buck, Max Vogrich, and Anton Dvořàk. Mr. Shelley has long enjoyed the popular rewards which come to the man who hits the popular taste. His sentimental songs and compositions for the church have made him widely known. Matters of greater pride to himself, however, are the works in the larger forms, chiefly orchestral, which are but coming into notice, his overtures, symphonic poems, suites, and a concerto for violin and orchestra. The body of song literature inspired by appreciation of the artistic *Lied* of Germany, which has been produced in the United States is very large, notable contributions to it having been made by George L. Osgood (born in Chelsea, Mass., April 3, 1844), Clayton Johns (New Castle, Del., Nov. 24, 1857), Ethelbert Nevin (Edgeworth, Penn., 1862), Homer N. Bartlett, Arthur W. Thayer, A. M. Foerster, B. O. Klein, Max Spicker, Mrs. H. H. A. Beach, and Miss Margaret Ruthven Lang.

In the preceding pages I have set down many estimates of the artistic value of the compositions of American writers. In doing so I have applied a standard of universal validity, not a national or sectional one. In a broad sense, there is no nationality in art. In conclusion, however, I wish to indulge myself in a few observations on the present status and the future promise of an American school of composition.

Perhaps we may be helped to a point of view by foreign critics. On two occasions Europe has been asked to express an opinion of the works of some of our composers as representative of American music. Mr. Van der Stucken gave a concert of pieces by Paine, McDowell, Foote, Chadwick, Buck, Huss, Bird, Miss Lang, and himself in the Trocadero at the Paris Exposition of 1889. Two French critics discussed the concert in the journals. Writing over his pen-name, "Charles Darcours," M. Charles Retz said that American music was not yet born, but was "seeking itself"; yet he did not hesitate to place the American composers above the Russian in *facture*, though he insisted that they fell short in the poetical and picturesque character of their melodies. Alfred Bruneau, a composer of the younger French school of musicians headed by César Franck, in an article devoted chiefly to the laudation of the extreme modern tendency, said that the American composers are at the beginning of their career, and that the school having now left its cradle its efforts must tend towards the search for national personality, local color, and characteristic ideal. In the spring of 1892, Mr. F. X. Arens gave American concerts in various cities of Germany and finally at the Musical and Dramatic Exposition in Vienna. Of the critics of the Austrian capital, one wrote in the *Neue Freie Presse* that American music was as yet only a reflex of European culture, and therefore not deserving of the title of a native school; the writer in the *Wiener Tagblatt* praised the schooling and elegant thought of the American composers, but denied individuality of style.

If any one should feel disposed to quarrel with these judgments, he ought first take the care to observe the point of view chosen by the critics. The manner in which the concerts were given challenged an opinion on the national character of the music; and this the critics could not find. Their denial of the existence of a school, however, was based upon the narrow notion that a body of composers can only be said to form a school when their music exhibits those peculiarities which come from

the employment of elements drawn from the folk-music of their country. A definition based upon such a conception is obviously one-sided and incomplete in the light of musical history. There were recognized schools of music long before the folk-music factor entered into composition. German ideals have mastered the world of music, for which reason it was possible for Dr. von Bülow a few years ago to say that the best German music at the time was composing in Paris, Moscow and St. Petersburg. By this he meant no reflection on the French and Russian composers; on the contrary, he was praising them at the expense of his own countrymen. I do not think it likely that the best American music will ever be strongly differentiated from the best music of Europe. So far as the future is concerned, the American composer who is following the example of his brethren of Great Britain, France, Italy, and Russia in studying German ideals will stand an equal chance with them in the struggle for recognition as soon as he is put upon their level in respect of appreciation and encouragement at home and abroad. These things are necessary for the development of that "vigorous, forward man" who, as Bagehot has contended in his discussion of the origin of literary schools, will strike out the rough notion of the style which the American people will find congenial, and which, for that reason, will find imitation. The characteristic mode of expression which will be stamped upon the music of the future American composer will be the joint creation of the American's freedom from conventional methods and his inherited predilections and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian will each contribute his factor to the sum of national taste. The folk-melodies of all nations will yield up their individual charms and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art because he will be the truest type of a citizen of the world.